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THE MUSIC of the UNITED STATES

ITS SOURCES AND HISTORY

A SHORT OUTLINE
BY MABEL H. DESPARD

ILLUSTRATED

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230 W. 108th St., New York, Y. N.

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FOREWORD

"Why is a crow?" Can you remember the peculiar zest with which you greeted that conundrum, just "because" (that being the answer) of its being a little out of the ordinary, a step less profound than most?

"Why," you ask is this Outline? Because—the above answers the query.

While still in school, the writer went, highly keyed in anticipation, to a chemical lecture at Stevens Institute. Alas! the knowledge of H_2O and a few more elementary formulae proved inadequate to understanding or enjoyment of the complicated symbols and comments of a subject presupposing special and thorough fundamental preparation. The Outline hopes to serve as a brief course in the fundamentals of its subject.

In days so ancient as to antedate "movie" and "talkie," youth not only, but adults, enjoyed a "magic lantern" lecture. If ear were not interested eye was intigued.

What is the Outline? A kaleidoscope—bits of information picked up in reading which covered somewhat widely the subjects touched on herein are compressed with a plan which aimed to make them appear in relation, so that subject of our country's inheritance and progress in music might be seen clearly and as a whole. Again, it is a patchwork quilt—planned to form such a unity; facts varying in hue stitched together to form a pattern attractive, if possible, and useful to the memory.

The Outline was written out of an average experience for the reader of average experience. From kaleidoscope and quilt many enticing bits are left out, leaving the best for the reader to seek. The Outline points to enchanting paths, grateful if it be the means of starting a few on happy and rewarding adventure.

December 2, 1936

FROM TITLE PAGE OF
PSALMS OF DAVID — CHURCH OF ENGLAND
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EDWARD ALEXANDER MACDOWELL

Representative of American musicians of highest type, descendant of Quaker family settled in America before the Revolution. Pupil of Teresa Carreno and Liszt. Great as pianist, composer, teacher.

His name and ideals are perpetuated in the colony at his summer home in Peterboro, N.H., shared by artists in divers fields.

JENNY LIND

Unique amongst the great singers who have visited our land; the very earliest to arouse in our people the joy in song, and to establish a national memory of song at its highest. Born in Stockholm, 1820, she died in England, 1887.

The MUSIC of the UNITED STATES

Its Sources and History

A SHORT OUTLINE by MABEL H. DESPARD

In the Outline you are introduced to the Sources of American Music — pre-historic, primitive and modern; also to the antecedents of our musical instruments.

The Outline gives reference to important and interesting musical events, from the earliest Asiatic communications to the settlements of Spanish, French and English. The more significant periods of our musical development and sources from other lands are given in picture and text.

The Outline shows that before the landing of Columbus, the Indians of every section produced a music characteristic of the tribe. Stress is laid on Negro music and the influence of the race on American music as a whole.

The Outline aims to awaken interest in essential facts of our musical history up to the present.

Teachers, schools, colleges, libraries, clubs and societies, as well as musical homes will appreciate this unusual production.

The Outline is a 96 page book, 9"×12" on 70lb. crash finish paper, side wire stitched. Cover double thick blue ripple with a glued cloth backing. This book is reproduced by the photo-lithograph or offset process. Every page is hand-lettered by the publisher himself. The occasional type used is "typeletter" (handstamped.) The many illustrations are pen and ink sketches, chiefly from photographs. Technical work by Mr. Muirhead, portraits, scenes etc., by Miss Routsong.

This book is offered in place of "the Map of the Music of the United States," published by us some years ago, the map being the mere nucleus of the present comprehensive volume. The map is now out of print and will not be reprinted.

PRICE, TWO DOLLARS AND FIFTY CENTS

Published by J. H. H. Muirhead,
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December, 1936

I

INTRODUCTION

Music of the United States — or American Music — to narrow the title of a hemisphere to that of our particular part of it; What do we understand by the term? Let us say music which has had its birth in What is now the United States of America. It varies from the monotone of the primitive drum or tom-tom, music only because of rhythm, to the elaborate orchestral and operatic works of today. The story is not that of the gradual unfolding of the life of one seed into the complex product hidden in itself from the outset: rather is it the story of the manifold expression of the innate musical nature of widely differentiated peoples brought together in our land. It is a development of music influenced by and enriched from sources of all ages and lands.

The earliest music born in the United States was, of course, that of the aborigines, the North American Indians. Beginning in prehistoric time, their folk-song and crude instruments, vast in amount, vary in character with every tribe. Music was more a part of the life of the Indian than of any other people. His friend, his foe, his God, his love, his occupation were the subjects of his songs. Many and elaborate were the sacred ceremonies with which the Indian honored his Gods, prepared for war or celebrated victory. Music of instrument or song and the rhythm of the body in dances spoke for him his strongest feelings, his highest aspirations.

The Medicine Men with song and dance drove out the evil that threatened tribe or individual;

> "Beat their drums and shook their rattles;
> Chanted singly and in chorus.
> Mystic songs like these they chanted.
> I myself, myself! behold me!
> 'Tis the Great Gray Eagle talking

To the accompaniment of song and dance the Indian ground his corn, when

"the maize-field grew and ripened
Till it stood in all the splendor
Of its garments green and yellow
Of its tassels and its plumage,"

* * * * *

(Then) "they called the women round them,
Called the young men and the maidens.
To the harvest in the cornfields,
To the husking of the maize-ear."

* * * * *

Gay with laughter and with singing

Through the mellow tones of the flute the young lover poured forth his heart's deep longing;

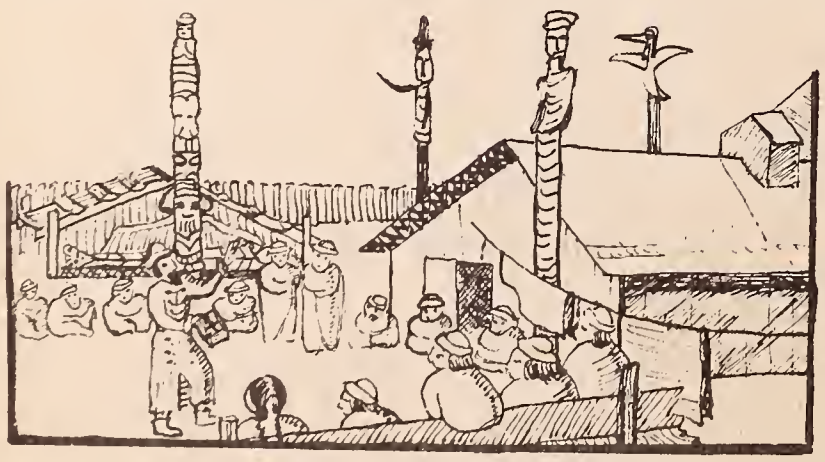
"With his flute of reeds, a stranger
Wanders piping through the village,
Beckons to the fairest maiden
And she follows where he leads her."

No wedding was happily celebrated without its Chibiabos to "sing his songs of love and longing."

The fateful, stirring music of the tom-tom must knock upon the heart of the stripling Indian as the rites are performed which are to make him the young brave.

Sacred ceremonies were frequent; for not only were there Gods to be revered and entreated, but the elements of Nature, birds and animals, even snakes, were held sacred and must be honored by music and dance.

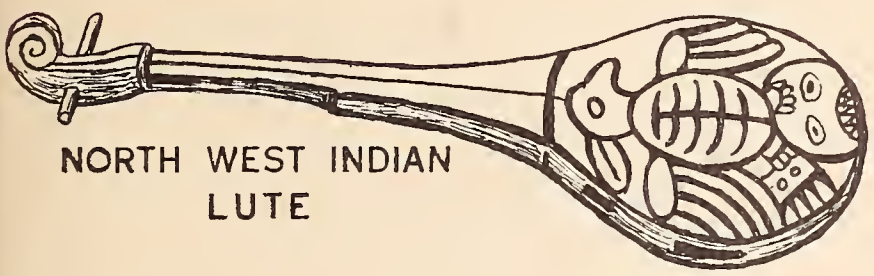
Multiple witness to the contribution of the Indian to the body and character of American music is found in the vast number and variety of instruments dug from mound and cave through the length and breadth of the continent; also in songs and instrumental compositions handed down from unknown ages to the present time.



RUSSIAN MISSIONARY

Through the Indian we have definite record that early music and folk lore came to us from the Russian priests who were

the earliest missionaries to the Indians of the North West Coast. Their arrival by way of Bering Strait far antidates the discovery of America by Columbus.



NORTH WEST INDIAN LUTE

A rude form of lute or fiddle with one string of twisted sinew resembling the modern Russian balalaika is found among Northern tribes.

Franciscan friars have recorded a ribbon reed whistle of the Navajos in Arizona. Yet the existence of primitive instruments and the repertoires of music whose origin is lost in ancient days is the indubitable proof of the fact and value of Indian material as one root source of American music. Nor is it to be thought of as a thing of the past, as an art dead and gone: new songs and dances, as well as new instruments are frequently being invented

FRANCISCAN MISSION SANTA BARBARA

INDIAN FLUTE

Indian music is limited in scope of expression in two ways — through the limitation of its instruments and of the scale in use. The Indian scale uses five tones — as the Pentatonic — sometimes six. That the early Indians had a musical scale is proved by their instruments, a scale of tones being produced in some cases, as in the flute, by a series of holes for finger stops; sometimes by the varying force of the breath.

Most Indian songs are sung in unison. Indian melodies lack tonality, they may end on any tone.

The earliest musical notation of the Indians was in the form of pictures.

In spite of limitation, the range of

subjects is wide. Instance such subjects as "The Gambler's Song" and the "White Dog Song" of the Blackfoot Indians in Montana; "Her Blanket" and "The Weeping Willows" of the Pueblo Indians in New Mexico; The Nebraska Sioux' "Shuffling Feet" and "Flute Serenade," or "The Bark Canoe" and "The Snail Song" of the Ojibways. The Pawnees of Oklahoma give us such contrasting songs as "The War Dance Song" and — well known to students of Indian lore — "The Birds' Nest."

The life of the Indian in its manifold phases is mirrored in his songs — his history, his social life, his philosophy, his religion — songs of love and songs of hate, songs of mourning and songs of joy, songs of aspiration — a rich well whence the music of our day is drawing life-giving draughts.

COMANCHE DANCE

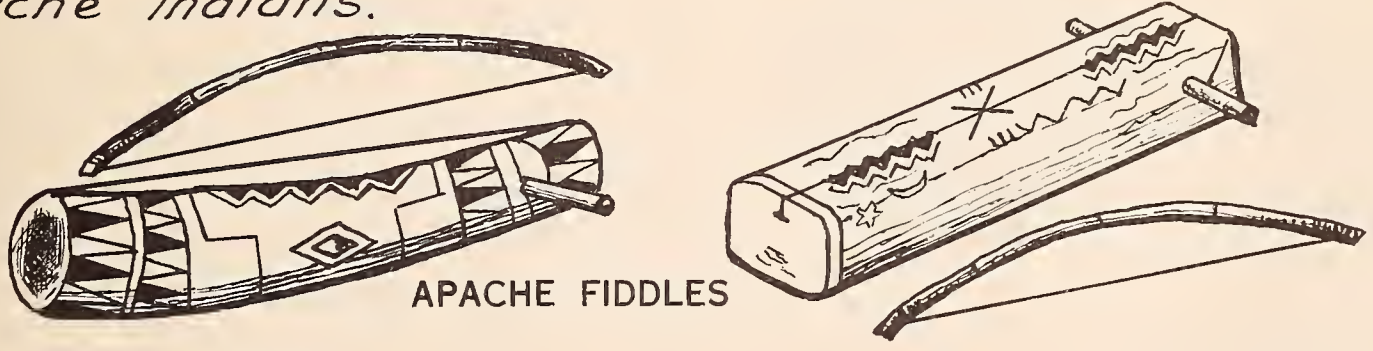
LOVERS' FLUTE

II

INDIAN MUSICAL INSTRUMENTS
NATIVE ORIGIN:— FOREIGN INFLUENCE

"On straw
Which thickly mats the earth-sweet sod
I lie and listen to an insect draw
His bow and hymn a tune to God."

So some aboriginal brother of ours may have received his inspiration for one of the most primitive of the stringed instruments created on American soil — the one-stringed fiddle of the Apache Indians.



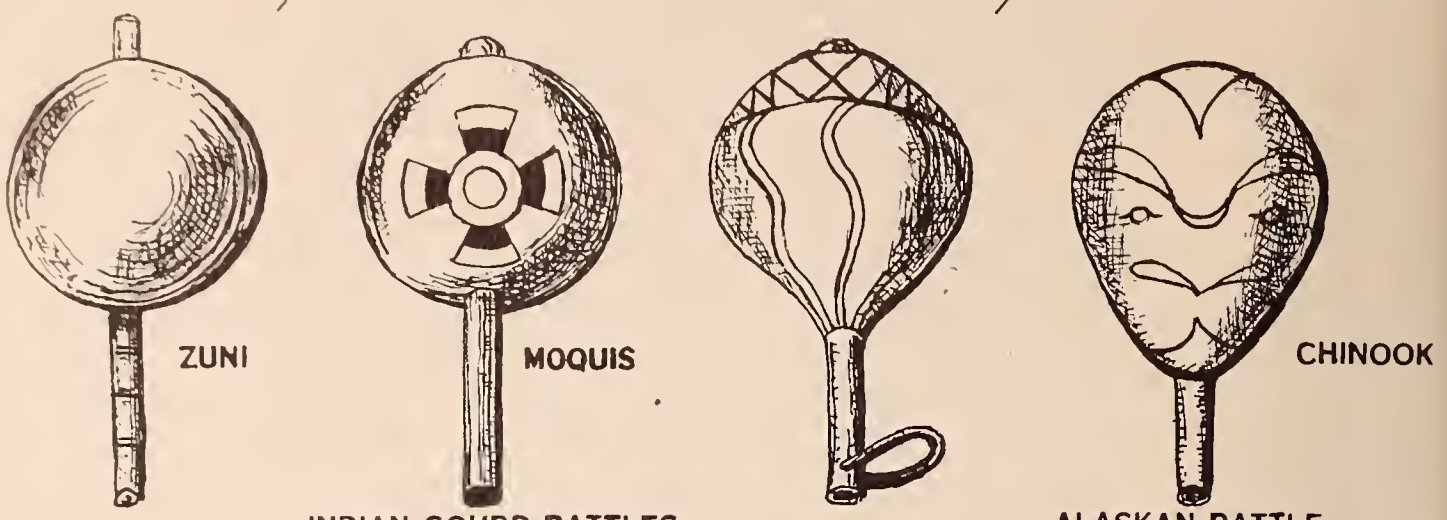
APACHE FIDDLES

Many Indian musical Instruments are of mysterious and unknown origin. They have sound-producing principles used in modern music and many ideas as yet unused. Surely the simplest must have originated in identical fashion, except as to material used, to that in which the scion of wealthiest modernity uses his infant hand to thrill his budding musical soul — he seizes his gold-lined spoon to beat upon his silver bowl the rhythm that demands expression; he gleefully shakes his lively rattle; the toddler rattles his stick across the fence rails; the growing boy cups his hands to send his voice across space; he devotes hours of effort to attain skill with his wooden clappers; he patiently carves the hollowed stalk into the shrill whistle which can send its piercing voice into the far distance.

We see similar steps in the primitive musical instruments of the aborigines. The horn of a slain deer gives them the tapper;

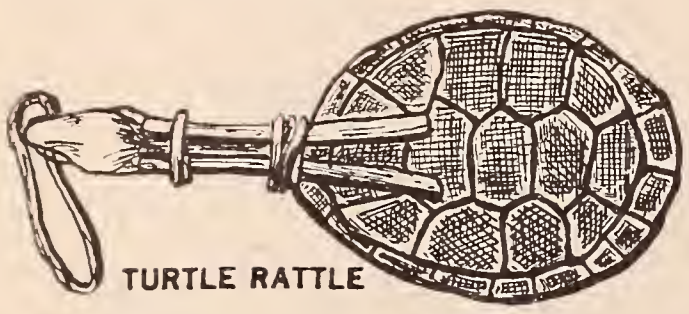
BONE TAPPER

the dried gourd with its imprisoned but restless seeds is their nature-perfected rattle. The Indian rasps his notched bone

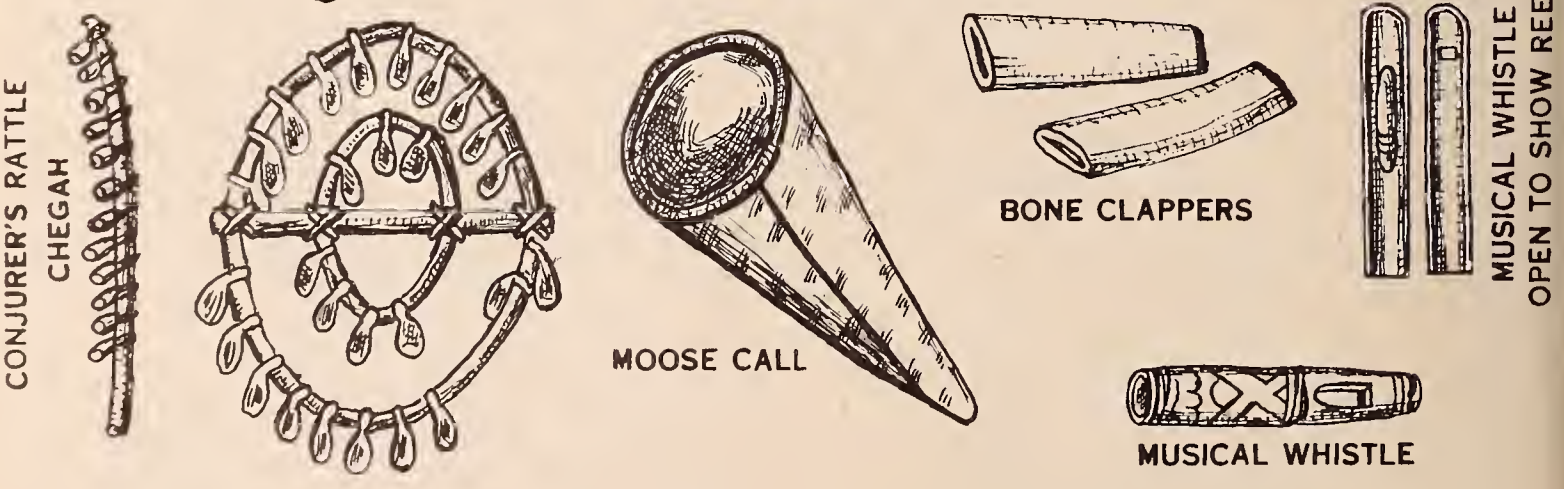


INDIAN GOURD RATTLES

ALASKAN RATTLE



with a scraping stick, delighting his untutored ears; or later, from a sapling branch or a strip of rawhide adorned with bits of bent tin making his Che-gah, he gets a similar effect; to lure the moose he fashions the facile birch bark into the cone-shaped resonator so much more powerful than cupped hands; evenly matched bits of animal ribs give him his clappers; and with the same inventive skill of his Yankee successor he cuts the hollow willow stem and inserts a reed to give him his musical whistle.



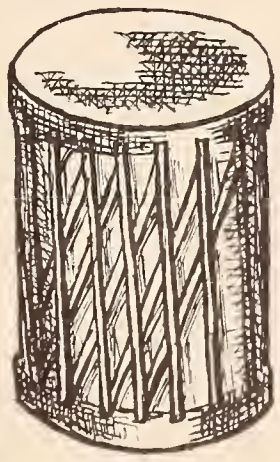
Nature liberally provided the untutored savage with materials ready shaped for his crude instruments: bone, horn, shells; saplings, corn-stalks, hollow reeds; beans and gourds; birch-bark, animal skins; horse hair, sinews; — of these, separately or in combination, he formed his

instruments so widely varied that, in their later developments, influenced, of course, by foreign contacts, they show many ideas yet unused in modern music. To Mexico and Central America, ancient home of the Aztecs, well advanced in music before their overthrow by Cortez, authorities have declared that musicians and manufacturers of musical instruments must look as the main source of inspiration.

Upon the materials at hand the Indian exercised his skill and ingenuity to produce new forms and combinations. Wood he shaped in divers fashions, from the drums of hollowed logs which the Aztecs carved grotesquely to the thin slips which formed the reeds of the many reed instruments of Aztec or Indian. Metal he used — bells or bits of tin were widely used — for the North West Indians were skilled metal workers. Ingenious combinations of material gave wide variety to the Indian's mode of producing his music — wood and dried skins made the universal drum: with hollow bone and reed of wood he made his whistles of varied shapes. He imitated the natural gourd rattle by opening it, putting dried beans within and closing it up.

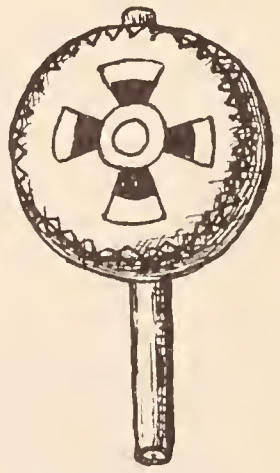
BONE AND REED WHISTLE

DRUM STICKS



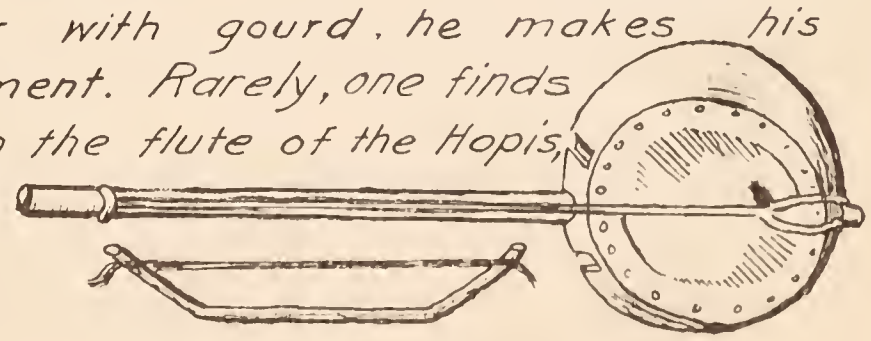
INDIAN DRUM

DRUM STICK



GOURD RATTLE WITH BEANS

Combining horse-hair with gourd, he makes his earliest stringed instrument. Rarely, one finds instruments of pottery, as in the flute of the Hopis, resembling the pottery flute of the Aztecs.



APACHE FIDDLE

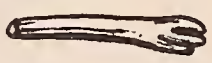
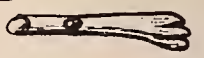
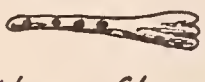
All these may be classified roughly as:—

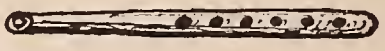
1. Stringed Instruments: plucked and bowed.
2. Wind Instruments.
3. Instruments of Percussion.

To the North American Indian belongs the honor of originating the primitive STRINGED INSTRUMENTS of this continent; no stringed instruments have been found in Aztec ruins.

The Apaches of Arizona are the only Indian tribe with a rude violin; it is made of the stock of the agave flower, decorated, and having one horse hair string and a horse hair bow (page 5). This tribe has also a fiddle made of the gourd with the head of skin, having two sound holes, the strings and bow of horse hair (page 7) The Dakotas of Nebraska have a musical bow amongst their many instruments. In California we find in the Yokaia tribe a bow popular with lovers in all tribes; it is a flat strip of ash-wood highly decorated and having two strings.

MUSICAL BOW

WIND INSTRUMENTS were introduced by the Southern Tribes. The origin of the flute is lost. Undoubtedly some turkey or a deer, perhaps, gave his leg bone for the first rude flute, the breath of the experimenter giving it voice.  Many such are found in the ancient graves of Southern California; similar instruments are in use today. Next, some inventive genius gave the bone more than a monotone by boring a hole.  Others followed with holes varying in number and position.  From these developed the flute, the flageolet, clarinet and oboe. Flutes were gradually improved by the aid of the Franciscan Friars. The flageolet is blown at the end instead of on the side as with the flute. The flageolet was a special necessity of the Sioux orchestra.

The LOVERS' FLUTE is a flageolet without a reed, producing a clear mellow tone. 

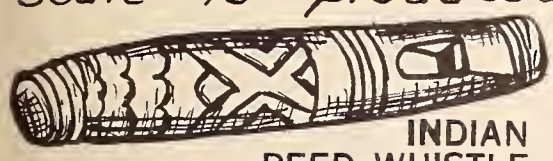
The Indians of New Mexico and Arizona make

theirs of light wood with two holes near the top and sometimes two additional holes near the center.

LOVE FLUTE

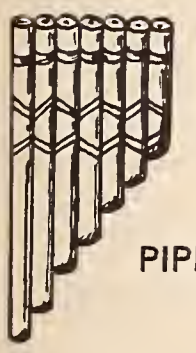
FLAGEOLET

The long ornamental lovers' flute of the Sioux Indian has a beating reed of birch bark. It has a range of about an octave. The ascending scale is produced by increased force of breath.



INDIAN REED WHISTLE

Idaho gives a remarkable example of the reed instrument decorated with Totemic emblems, its reed being made of cedar or spruce.

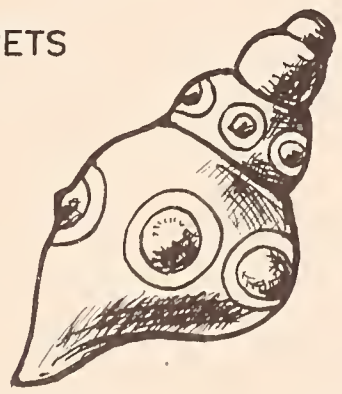


PIPES OF PAN

Primitive PIPES of PAN consisting of seven flutes, varying in length, bound together by withes, are found in Southern California, Arizona and Florida. Occasionally, this instrument has eleven pipes.

TRUMPETS contrasting widely in form and material are the birch-bark Moose Call of Michigan (page 6) and the Conch Trumpet of California.

CONCH TRUMPETS

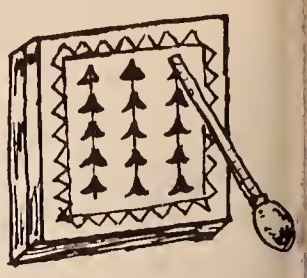


PERCUSSION INSTRUMENTS, whose voice is produced by vibrating membranes are of many forms. Some are beaten by the hand and are used to accompany dance and song. The DRUM is universal from Alaska to Mexico. The usual round Ceremonial Drum is cumbersome, the musician is seated on the ground

HOPI

DRUMMER

behind it. A less usual shape is the box-like ceremonial drum found in Montana. The Talisman Drum of South Dakota is round but thin and has two heads decorated with figures of talismanic origin.



CEREMONIAL DRUM

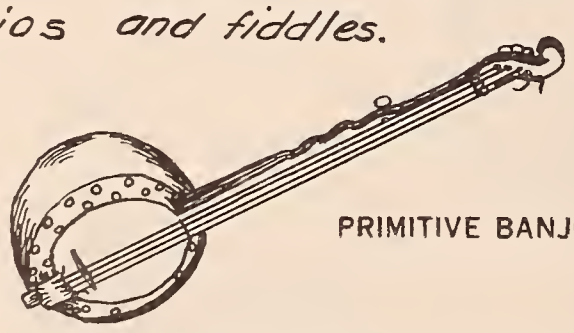
MEDICINE DRUM

HAND DRUM

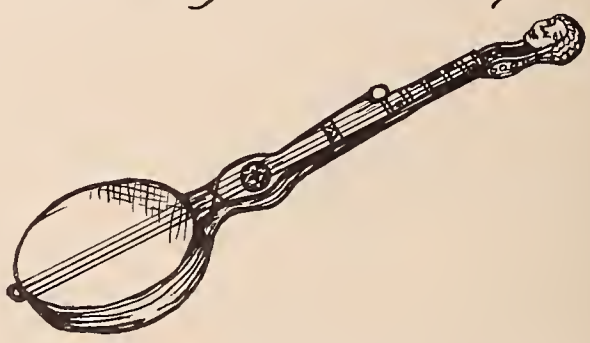
MEDICINE DRUM

The Hand Drum, held in one hand, the tapper in the other, is used by the Medicine Man to accompany songs and dances. A rare drum similar in shape and producing tones of unusual quality is that of the Ojibways of Minnesota. In instruments of sonorous substances, the gourd apparently holds first rank. In New Mexico, the Zunis have an exceedingly simple form of the gourd rattle, the Moquis, one more elaborate. (page 6.)

The gourd formed the sounding board of primitive banjos and fiddles.



PRIMITIVE BANJOS



Sacred Rattles — Conjurers' Rattles (page 6) — are found both North and South. Often they are made of raw-hide in the shape of long wands with attachments of small bells or of pieces of bent tin, as in the case of the Long Flute or Moose Call of the Sioux.

CONJURER'S RATTLE

This rattle of raw-hide and feathers was made for the Medicine Man for use while performing his rites.

To re-iterate points already noticed — our

admiration of the workmanship in the various classes is won by the ingenuity and beauty of such examples as the Lovers' Flute of the Indians of Arizona and New Mexico and the finely made bow of the Yokaia tribe. The instruments of the North West Indians: the Talismanic drums made in various shapes and sizes highly decorated with birds, animals and trees. Skilful wood and metal workers, they have produced unusual instruments. The Sacred Rattles of the Chinook Indians (page 6) were diverse and interesting in shape and decoration. In Arizona, bird-shaped rattles are found, though probably of Aztec origin. Such instruments astonish the musician of today by their originality and constructive excellence.

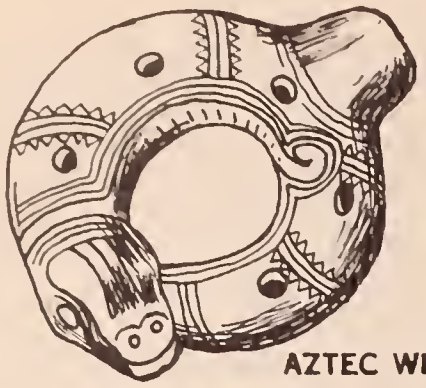
TALISMANIC DRUM

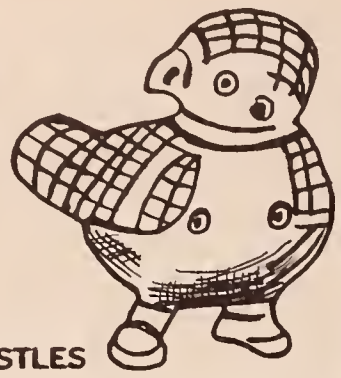
INDIAN RATTLE

Their Aztec neighbors on the South are the chief foreign influence to which our Indians are indebted for the development of their instruments. In early times, Eastern music reached them over the Pacific from India, China and even Persia. Other foreigners influenced Indian songs, Indian instruments, only indirectly. The practical modification of their crude work by Russian Missionaries and Franciscan Friars has already been noted.

The two separate races inhabiting Mexico and Central America, and grouped under the general name "AZTEC", were the greatest of American aborigines, a highly cultured people. Both before and after 1519, when they were conquered by Cortez, they greatly influenced the musical instruments of their Indian neighbors to the North. In various parts of the United States are found whistles amusingly grotesque, flutes exceedingly varied in form, and rattles still more varied — all resembling those of the Aztec.

The evidence of even the small portion of their songs — about one hundred — preserved to us, though without music, by the early Spanish Missionaries, is that the Aztecs were well advanced in music before the conquest.



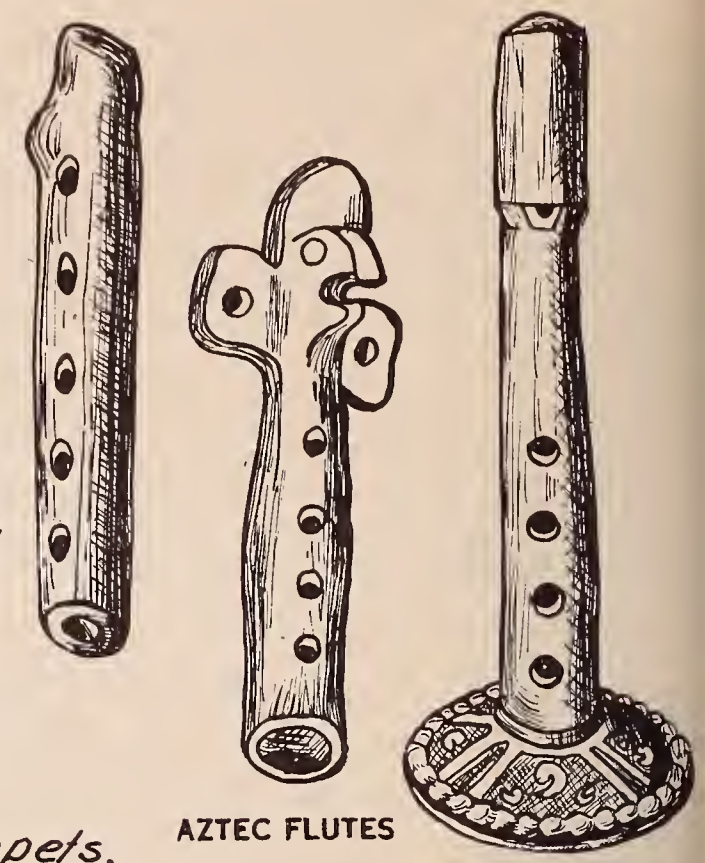


AZTEC WHISTLES

The Aztecs had whistles, flutes and flageolets of bone, wood and pottery, the flutes often with three, four, or five finger holes irregularly placed.

Beating reed instruments used by the South West Indians can be traced to the Aztecs.

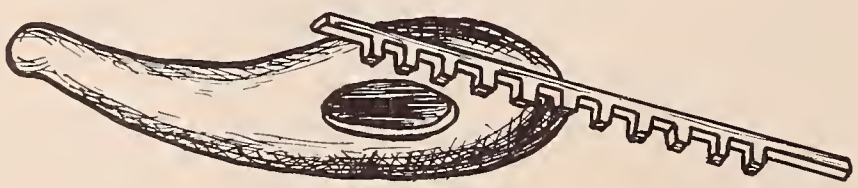
Shells were used for Trumpets.



AZTEC FLUTES

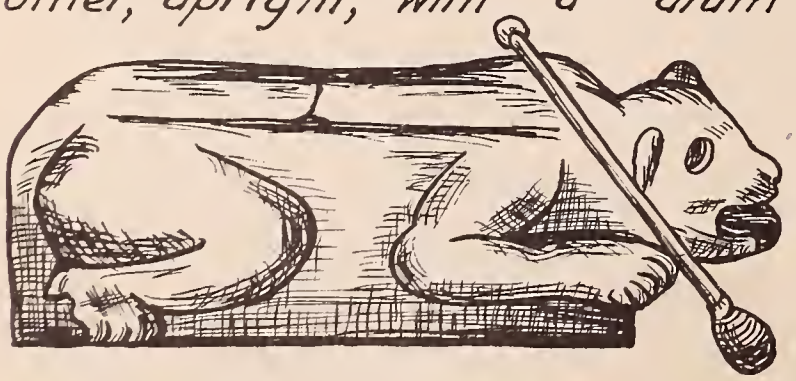
Notched bones rasped with scraping sticks were later developed into such sonorous instruments as these.

NOTCHED BONE



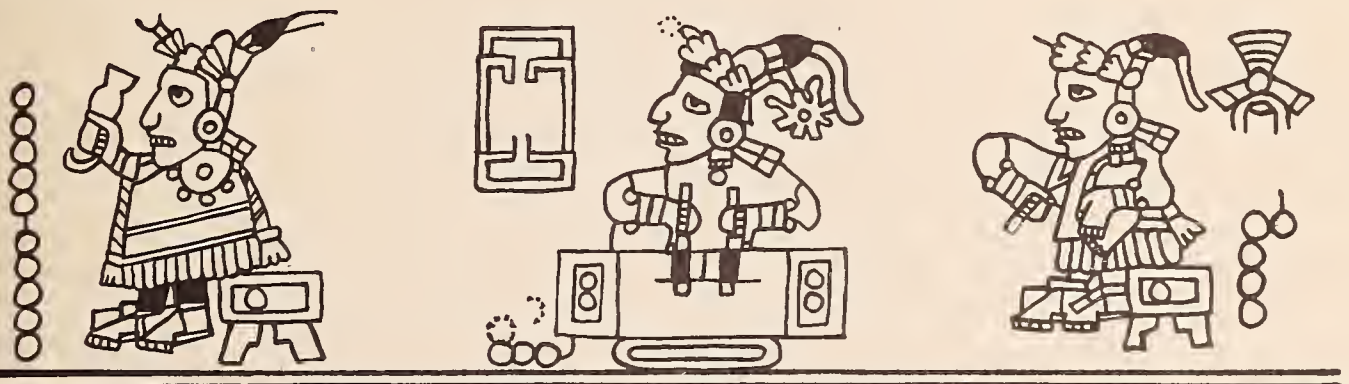
RESONATORS AND NOTCHED STICKS

Of drums, the Aztecs had but two types — both hollowed out logs; one, horizontal, such as these two; the other, upright, with a drum head of deer skin.



AZTEC DRUMS

KETTLE DRUM FLAGEOLET

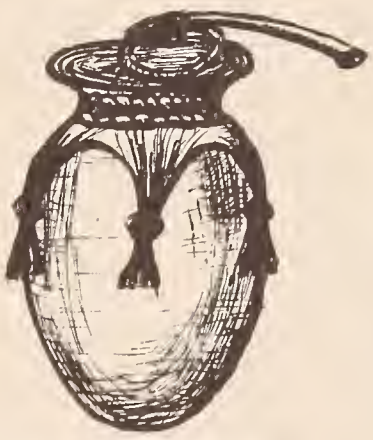


GOURD RATTLE LOG DRUM TURTLE SHELL RATTLE

AZTEC ORCHESTRA

The originals of the above pictures are in the American Museum of Natural History, New York.

AZTEC RATTLE



DRUM OF POTTERY
ZUNI, NEW MEXICO

AZTEC SHELL CYMBALS

AZTEC RATTLE

AZTEC FLUTE

AZTEC WHISTLE

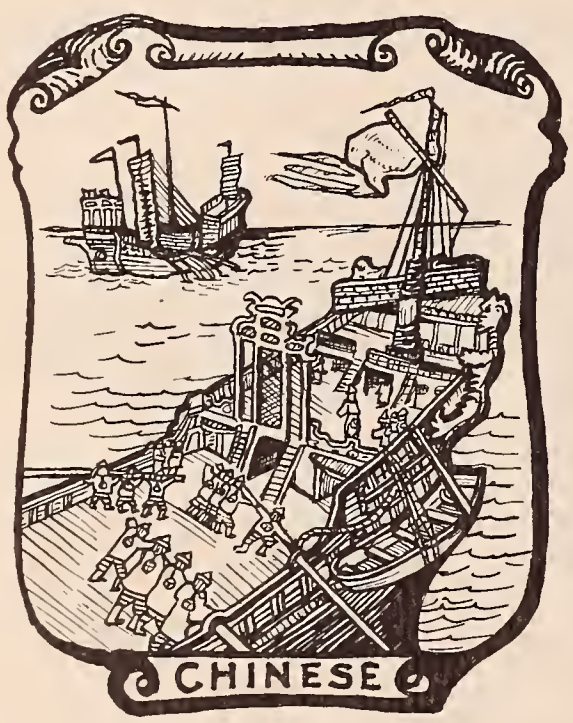
III

GENEALOGY of AMERICAN INSTRUMENTS

Almost as mysterious as the springing up of plants from wind-blown seed is the appearance in our new land of musical instruments whose ancestry harks back to undated time. To search out family likenesses between modern American instruments of Percussion, Wind and String and their primitive form in the dawn of history has the same incentive as tracing the geneological trees of our human families. In both cases, the chain has more links missing than known, the genesis of both being lost.

In our search for both we are led back to each of the three great continents of the Eastern Hemisphere.

As in a pageant we see ancient lands pass and give way to those of later days.



CHINA ! Strict preserver of tradition, gives us in many of her instruments of to-day, replicas of those of hoary antiquity.

To the ASSYRIAN and EGYPTIAN wall painting and bas-relief we are indebted for the most authentic records of ancient days. Since the Assyrians were far from being pacifists, their instruments were mainly trumpets and drums; such lyres and flutes as they had were of metal and shrill in tone. Egypt, from its earlier history, 8,000 B. C., displays a wealth of musical instruments; no bells, apparently, and nothing of violin or dulcimer type, though stringed instruments abound. There were lyres, lutes and especially harps. The lute was highly developed. There were many bands and troupes of singers and dancers.

Contiguous nations, imbibing from Egypt some of its high degree of musical culture, exhibit its effect

on their own music in instrument and in theory. The Hebrews, restricted as they were by their own mode of life and its disruption by hostile powers, present records of learning in their religious chants and in their varied instruments. The Shofar (Shophar), a ram's horn, developed into the silver trumpet ascribed by Josephus to Moses (see Numbers X, 2.), being still patterned upon in Synagogues of to-day.

From Egypt, Pythagarus carried into GREECE in the 6th century B.C. the science of music. Inventing for study his Monochord, he laid down the mathematical proportions of the Tetrachords, followed almost without change till 1700 A.D.; giving us as the basis of the three Greek modes — Dorian, Phrygian and Lydian — the Modern Diatonic Scale almost identical with the Lydian. The three modes are really three different placements of the one form — the minor scale; the Dorian being our D-minor, the Phrygian, E-minor, and the Lydian, $F^{\#}$-minor.

In contrast to the war-loving Assyrian, the beauty-loving Greek shows us few instruments of percussion but many varieties of strings — as the lyre and the cithara. Though accompanying their drama with music, reputed of great beauty, little of it comes to us, because, unfortunately, their system of notation was so imperfect. The symbols they employed — Nomes — the letters of the alphabet, found in as many positions as the letters swimming about in our soups — are not to be confused with the Neumes, invented in the early Christian era and resembling shorthand.

Between the refined and scientifically studied music of Greece with its parentage of Egypt and the barbarous

sounds and instruments of Africa, how great the gulf! Yet the music of America throbs with the heart beats of its dark African brother.

To think of the music of our own South is to think of the Negro; to think of the Negro is to think of the Banjo, brought by slave traders from the town of Banjumas on the Island of Java. Many banjos in Georgia were made by the Negro Slave from gourds covered with goat skin. Still ruder instruments he fashioned from meager materials after patterns familiar to him in his own land. Cymbals of iron, though not his own creation, were used by him to accompany his clog dances. Clappers of cow rib, made, in the hands of an expert, to sound like military drums, and the corn-stalk-fiddle were his, perhaps by creation, certainly by skilful and ecstatic use. The musical bow, sounded by rubbing or plucking, came here from Africa by way of West Indies, as did the Marimba, imitated from that of China, and nationalized in Mexico. "Many crude instruments of savages," says Willy Pastor (Report of the Smithsonian Institute for 1912.), "are retrogressions, not original creations"

MUSICAL BOW

CORN STALK FIDDLE

IRON CYMBALS

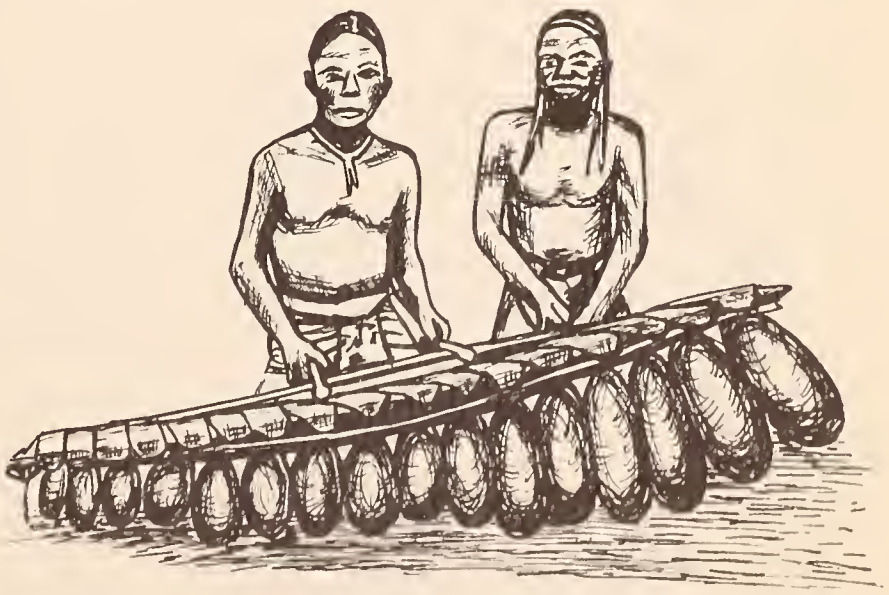
Rattles, gongs of brass, and horns—of wood, bone, ivory, horn-of-antelope— are found abundantly in Africa. The Kaffirs use pipes of bone or ivory to call their cattle. Flutes abound, from specimens found among the Ashantis, of a size larger than any in Europe, to the minute instrument made of a quill, a tiny leaf being pushed in and out as a reed to alter the pitch.

In the Lower Congo are varieties of stringed instruments — mandolins, guitars, violins, lutes with strings made from palm leaves or elephant tails; also harps having from seven to eighteen strings. Gourds, as many, perhaps, as sixteen, each covered with a flat piece of wood, are combined into one large Marimba, with as many different tones as there are gourds differing in size. In many places are bands of instruments. Uganda had a band of twelve flutes and five drums.

It has been told that a native of Bechuanaland made for himself a piano with steel wire stretched over a hollow water-melon — proving that not all the "Yankees" are born in America.

The DRUM, though, as with gongs and rattles, the simplest instrument to play, is by no means the simplest to make; therefore, wind and stringed instruments are believed to have been of earlier date. A unique use of the drum is to give commands by imitating the sound of words: a sort of telegraphic system worked out in Africa, utilizing sound as the Indian utilized light in the flashing of sun on metal.

AFRICAN DRUMMER
SENDING WIRELESS MESSAGE



BAPINJI MARIMBA
OR XYLOPHONE

Briefly, let us trace some of the genealogical trees of instruments familiar to us to-day.

By far the best way to do this is to go to some gallery of such ancestors. There, as in a pageant, we see the evolution of each class of our modern instruments — Percussion, String, Wind.

Brought together from the four quarters of the globe we see case after case of carefully labeled instruments of Percussion —

Clappers — of bone, wood, iron, ivory.

Cymbals — of brass, mainly; sometimes of silver.

Triangles — least important of the family.

These all, according to our knowledge and imagination, carry us far afield, seeing in our own land the brother of red skin, black or white, in wigwam, shanty, or hut, giving expression to feelings for which he has no words.

Drums! As I write the word I hear again the somber reverberations of African drums in big crescendo or solemn diminuendo, as the radio carried them to our unaccustomed ears, rolling out their farewell to our just returned head of the American Museum of Natural History. I felt the gloom of the forest, saw, almost, the dark glistening of the leaves. Beaten by savage hands, these drums of Africa sound upon the listener's heart.

AFRICAN DRUMS

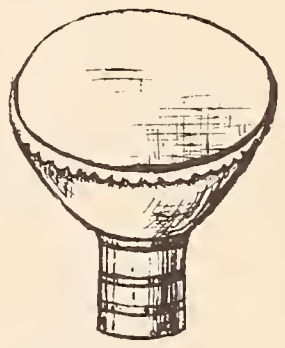
The Museum displays the marvelous variations of this simple instrument whose only appeal is its somber voice and the rhythm of its monotone. Rough, even ghastly, is some of the framework — one wonders at the nerve and the artistry of the primitive who could rap rhythms from the animal skin spread over the skull of a defeated enemy. Anything less hideous seems well on the road to beauty,

so we find it easy to admire the endless varieties of drum fashioned from tree-trunk, shaped wood, pottery, down to modern forms – featured among the crude instruments of slave or early mountain settler in the South.— a sieve-frame, endless sorts of wood, with the climax in the modern drum.

KETTLE DRUMS

In orchestras, at least two kettle drums are usual, keyed from F to f, Beethoven having been the first to realize the value of their power to form bed-rock and to emphasize rhythm: the crude stick of primitive time has been given a soul by means of a whalebone handle and a knob of wood covered with sponge.

The contrast between the ancient <u>darrabooka</u> of Egypt, a toad-stool-shaped hand-drum <u>à la</u> Tambourine, and the astounding instrument used at the Handel Festival in the Crystal Palace, where the stature of the player was dwarfed by that of his drum, is as that between a toy balloon and a Graf Zeppelin



DARRABOOKA

The most modern member of the family is the Trautonium; electric control gives exact pitch and rapid change of tone, with new percussion tones in fine variety.

The XYLOPHONE, rivaling as a toy for a girl the drum of her brother, has been taken in earnest by skilled players. Fine materials and fine workmanship give it character, its tone varied as wood, metal or glass was used. A freak in its class is the elephantine stone xylophone, looking as though of 8,000 B. C., really made in 1880 A. D. Longer than a concert grand, its rough keys are struck by hammers. More than one performer was required, especially if rapid arpeggios were attempted; a solo performer must have been mounted on roller skates

in order to make the Marathon from bass to high treble.

Widely different in shape are the MUSICAL GLASSES, though family connections of the Xylophones — Stemless goblets apparently, of assorted sizes, in an appropriate case, glass covered, giving out their heart's secrets to gentle and understanding taps.

On undisputed territory we stand when we raise our country's flag over the GLASS HARMONICA, the freakish instrument fathered by Benjamin Franklin. In an oblong chest is strung a nest of glass bowls on a strong wire piercing one end of the chest and shaped into a handle; this is connected with a pedal by which to achieve the rapid revolution of the bowls, which are half immersed in water; the tone is produced by friction with the fingers.

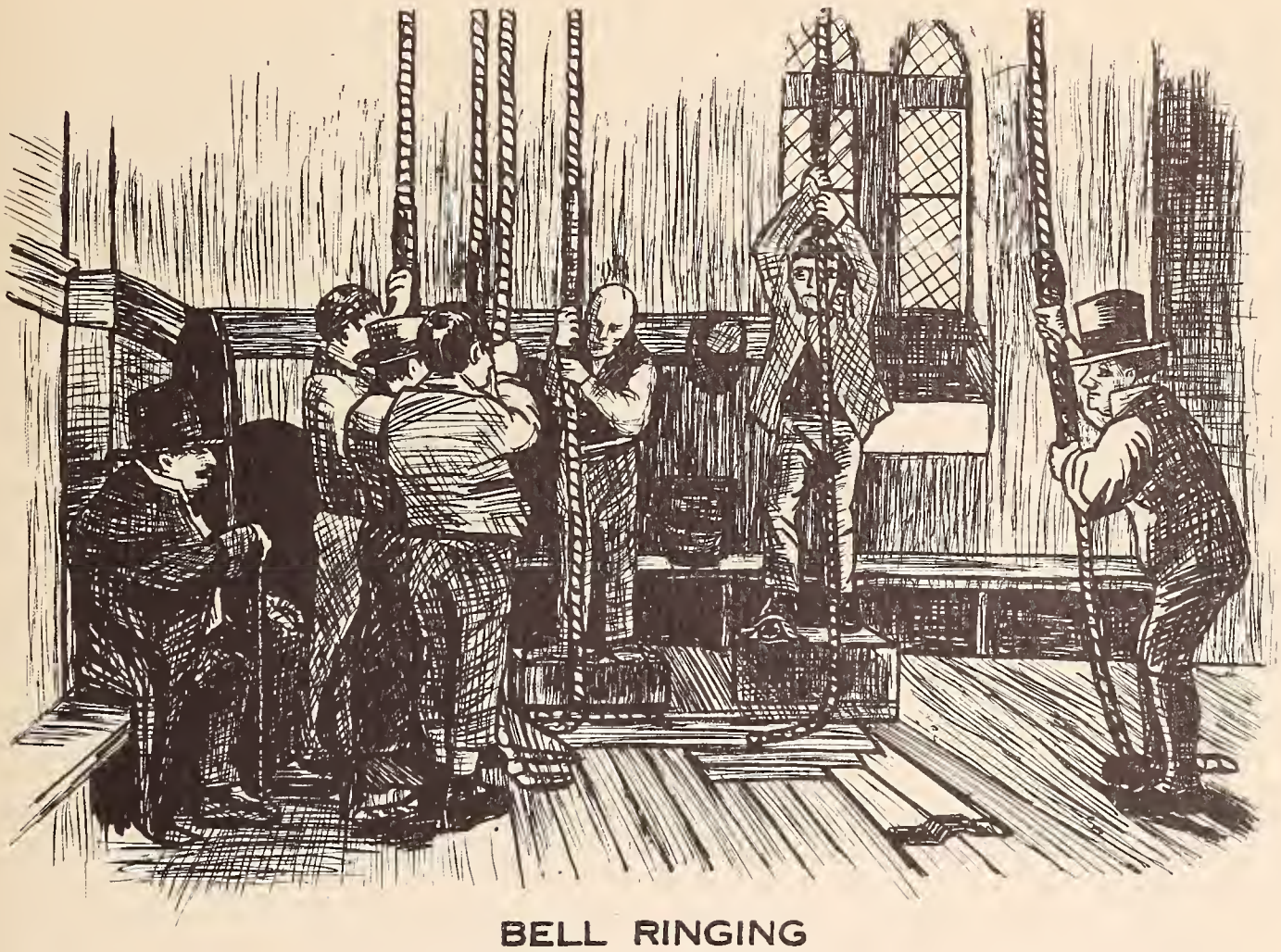
Not to mention the many-voiced, many-souled tribe of the BELLS would be to leave out from the "goodly company" of musical instruments this one of most universal appeal, from the tinkle of baby's rattle to the great melody waves of the Carillon.

THE HIGH PRIEST

From ancient Palestine we catch the far-off tone of the bell-fringed robes; through the Dark Ages the sombre tones of the monastery bells guide the wanderers in dark dangerous paths; bells in church steeples, in separate towers; in oak trees as in Russia or, as often in Iceland, hanging in the lich-gate.

TEMPLE BELL

Stainer in his "Music of the Bible" — a book having far wider range of data than those concerning the small homeland of the Hebrew — gives illustrations which tell an unforgettable story of the



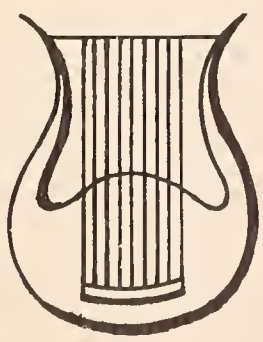
BELL RINGING

genealogy of the STRINGED INSTRUMENTS — The family most universal. The oldest great-grandfather may have had long life in its first vocation as a weapon of the hunt before some primitive of sensitive ear and responsive soul listened to the song of its vibration. Later in experimenting hands it was thickened for strength and resonance, enlarged and the neck lengthened, the sides made concave to fit the leg of the player, and the addition of frets and bridge, with the use of a bow, at last produced the latest direct scion of Great-Grand-Father Bow.

COMMON HUNTING BOW

PRIMITIVE HARP

NANGA

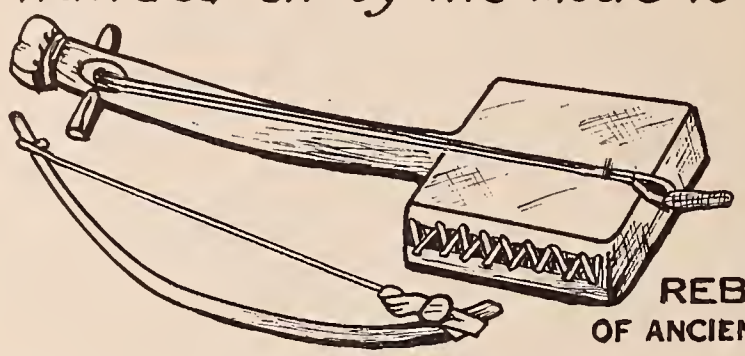


LYRE

"Heaven reward the man," exclaims Tom Hood, "Who had the very original idea of sawing the inside of a cat with the tail of a horse."

THE JOACHIM STRADIVARIUS

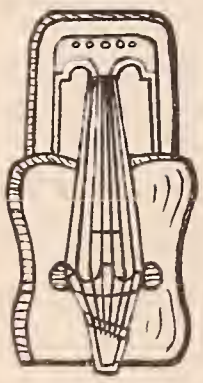
As in human families, name and features differ in different countries: in Russia, we find the one-stringed Balalaika; in Arabia the Lute (Arabic, El-oud) early progenitor of our Guitar or Mandolin; also the Rebab or Rebec, a bowed instrument originated, probably, in India and handed on by the Moors to Spain.



REBAB
OF ANCIENT ORIGIN

In constant use by the minstrels in Europe, "the jocund rebec" was the inspirer of gayety for many centuries; only after the beginning of the eighteenth century was it supplanted by the "fiddle". We recall many beloved Mother Goose rhymes enlivened by the thought of the fiddle. An older name, "Crowd," of which the Welsh "Crwth" was a corruption, was celebrated in the old rhyme,

"Let's dance a jig with Granny's pig,
And Pussy Cat shall <u>crowdy</u>".



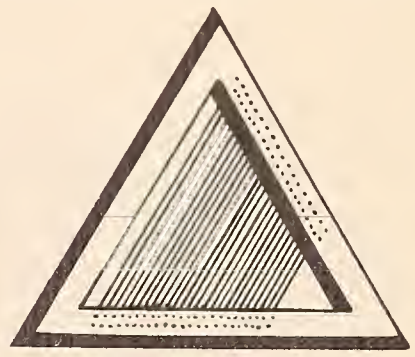
WELSH
CRWTH

Yet specialists such as Edward Heron Allen, English maker of violins and an authority in their lore, denies that the Crwth is a fiddle, giving evidence that it is of the family of the Lyre.

Retracing our steps we meet again the ancient rebab deprived of its neck, its resonance box magnified and its strings multiplied, and so, as the Dulcimer, the recognisable ancestor of our piano. Along the line are many individuals with the unmistakable features of the family. In a museum collection, the oldest specimens with their decrepit frames are like revered mummies.

DULCIMER

To traverse the portrait gallery of the ancestors of the Piano of today is to risk brain fever — if we attempt to recognize and name the successive generations. The mere names strike us at haphazard like the fragments of an exploding meteor — clavier, cymbalom, dulcimer, virginal, spinet, claricytherium, harpsichord. An arrangement in approximate chronological order, with a note of developing features, helps to unsnarl the tangle. Dame Dulcimer herself points back to her origin in the Harp family. A board with taut strings and hung round the neck was the Psaltery; with such a lily-strung harp did David re-animate the stricken King Saul. Let Psaltery then stand first (though its alias, Cymbolom, confusedly is applied to much later instruments) Next, Dulcimer; similar, but with strings stretched on a resonance box, placed on a stand and struck with a hammer instead of being plucked by the fingers. In shape similar



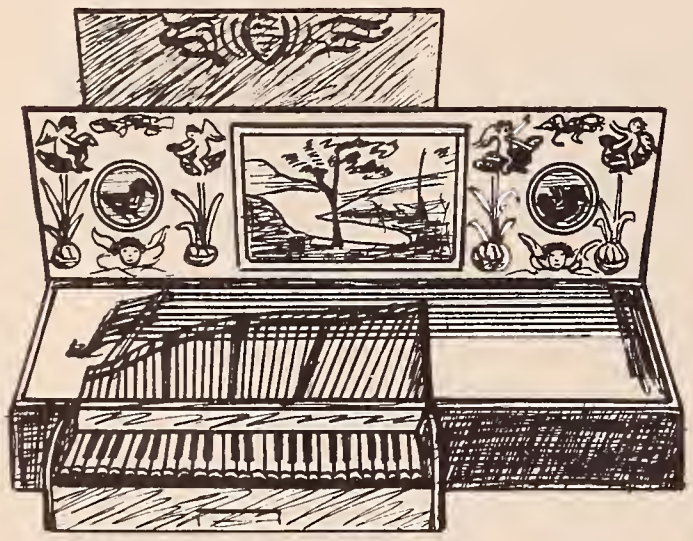
PSALTERY

SPINET

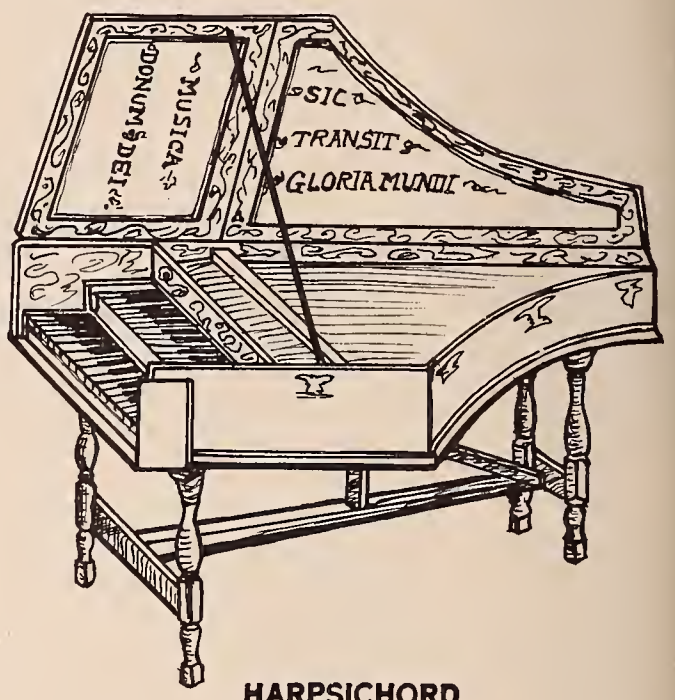
VIRGINAL

to the Dulcimer, a mere legless box with three octave compass, the Virginals (named, so it is guessed, either from England's "Virgin Queen", or from the nuns who largely used it) prefigured the Spinet, the action in both being a plucking of the wires by quills or leather plectra; it was the English musician Dr. Burney who described its tone as "a scratch with a tone at the end of it."

As if to give countenance to humble personalities we find these early instruments masquerading as dressing tables, work tables &c. — "clucks" and "horrors" they have been called in the righteous indignation of re-awakening of reverence for music.



CLAVICHORD



HARPSICHORD

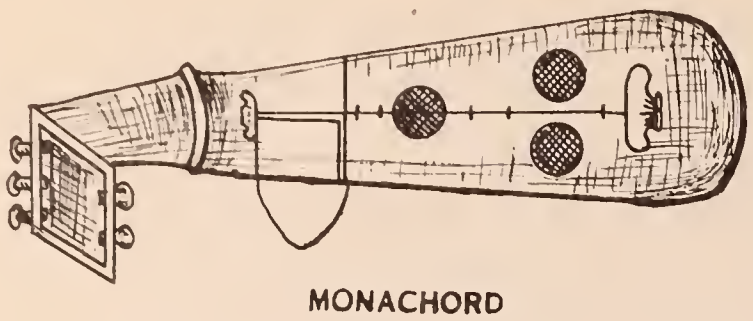
The Clavichord, or Clavicytherium, a larger and improved Spinet, endeared itself to Bach by the delicacy and tenderness of its tone; one part of its string vibrated while another, muffled in cloth made no sound: it is this instrument which Bach immortalized by his Well Tempered Clavichord. The Clavichord was used also by Mozart and Beethoven; Beethoven called it "the most expressive of all instruments". As early as 1404 the Clavichord is mentioned in Eberhard Gersne's "Rules for the Minnesingers." The Harpsichord was a further developed though similar instrument; added volume of

tone was sometimes secured through an additional manual, the two coupled. The shape was that of the modern Grand Piano.

GRAVICEMBALO
COL PIANO E FORTE

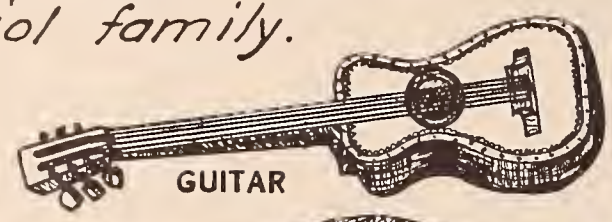
But as time went on the sweetness and tenderness beloved of Bach and Mozart and Beethoven was found not enough to express for man the ever-growing complexity of his life; depth, power, endurance, varying dynamic — of all these the creators of music felt the need. And to meet the need came "the man of the hour." Bartolommeo Cristofori, celebrated maker of harpsichords in Padua, was called by Prince Ferdinand to Florence; there early in the eighteenth century he made the first piano — called by him "GRAVICEMBALO COL PIANO E FORTE" Through his work thus became possible the modern instrument, second only to the organ for its power of reproducing the many voices of the orchestra. The chief factor in the magic development was the substitution of the striking of the strings by hammers for the plucking by means of plectra. In the Metropolitan Museum in New York may be seen a fine specimen of his work, said to be his first; it is dated 1720.

A rude board rigged with one string seems to have pleased by its feeble wheeze its African originators: by us termed a MONOCHORD, it is the same simple bit of mechanism which in the hand of Pythagoras did good service in the science of music. In other hands strings multiplied and shape varied. We have seen in later offspring of the MONOCHORD the wheeze developed into musical tone and giving itself forth to the assault of plectrum or hammer.



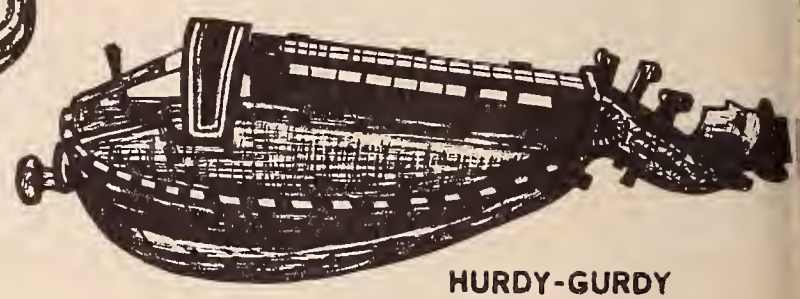
MONACHORD

The significant initial difference marking off the VIOLIN family from other stringed instruments is that its strings are bowed, not plucked : the GUITAR and MANDOLIN are practically the only survivals of the later class. The angular, spinster-looking REBEC of Arabia and earlier of India heads the procession which continues through the Viol family.



GUITAR

MANDOLIN



HURDY-GURDY

The HURDY-GURDY, freakish individual of the 10th to the 12th century, trying to be at once a primitive piano since it boasts keys, and a violin, a resined wheel taking the place of the modern bow ; the Crwth, the fiddle of the Welsh bards ; and the VIOL, 15th century lanky predecessor of our VIOLIN and 'CELLO — these form the line.

VIOLA
DE GAMBA

To Brescia, Italy, belongs the honor of the first known instrument of violin type, made there by a Breton maker. 1540 is the date of the earliest recorded violin ; its maker, Gaspar de Salo and his pupil, Giovanni Maggini, both worked in Brescia. At almost the same time Andrea Amati began the making of those violins by which he, his sons and grandsons and his pupils, chief among them Antonio Stradivarius, immortalized the city of Cremona. Intensive study of their surpassing craft by Savart enabled such French makers of the 19th Century as Lupot Villaume to attain high standards, but as yet Cremona is supreme.

Antonius Stradivarius Cremonensis
Faciebat Anno 1719

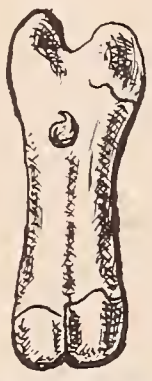
Between the thousands of dollars paid for a "bell-reonant Stradivarius" and the 18 cents for which one may buy a reliable instrument in a village of the Black Forest is an almost incredible gulf: the soft and hard woods required for violin making abound in that region; also abounds there the love of music and utter devotion that alone make possible the creation of a worthy instrument.

Paraphrasing Longfellow's comparison of string and bow to man and woman, we realize that without the bow the violin would be doomed to everlasting silence. Bow it was, in its first form, gradually lengthened and slenderized until Tourte, Parisian bow-maker in the early 19th century, magically wrought it into the soul mate of the wonder instrument of Stradivarious. To Tourte's bow Baltzell gives credit for "the whole fabric of modern violin playing".

Of the same family — the VIOLA (tenor violin) VIOLONCELLO ('Cello-Bass violin) grew the VIOLIN, all wrought by the great Cremona masters The BASS VIOL (Contra or double Bass) though attempts were made to render its shape more like the Violin, keeps the long neck, flat back and sloping shoulders of the old Viol.

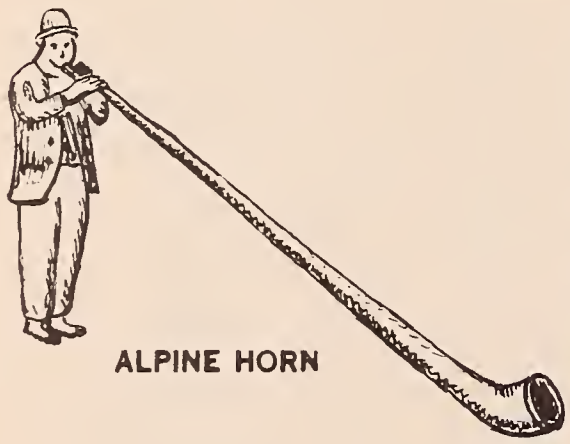
Whether man became a music creator first through imitation of nature or because, an "infant crying in the night," he must "express himself", may be a moot question; that he has imitated and; more, interpreted the voices of Nature is evident. Probably the means by which he might produce the sounds to delight ear and soul he stumbled upon — by accident? Delighting at first in noise alone — as to the end of time will each individual infant of the race — he discovered one day, as he beat some hollow tree

trunk, the increased joy of regulated blows — the sense of rhythm was born. Happy chance, again, brought to his ear the consciousness of a SINGING TONE as he twanged his bow string, or scraped it swiftly. Was it his own pursed lips or a chance blowing into a bit of hollow bone that revealed to the earliest predecessor of Jubal the heavenly possibilities of driven and controlled air? Hands unaided or holding an implement; lips applied to hollow tube or to their own marvellous vocal equipment — Man had become musician, and the three great classes of musical instruments had begun to be — PERCUSSION, STRING and WIND.



PREHISTORIC BONE
DARDONNE

"What is believed to be the oldest musical instrument in the world" according to SCIENCE SERVICE, was found about the beginning of the year 1934 in the Pollan Mountains in Czecho-Slovakia. "It is a musical pipe made of a lion's tooth". After a nap of about 30,000 years, since the age of the mammoth hunters, it sounds out clearly the tones D and G. Professor Karel Adsolon of Brno University, who has made many excavations in this region, believes it to be the earliest home of musical instruments.



ALPINE HORN

Christine Svensdatter stubbed her toe. That was nearly 300 years ago, on the 20th of July, 1639. When she could detach her mind from the small agony she noticed a golden glitter from the ground which her injured foot had disturbed. Tugging with all her small strength failed to dislodge the shining object: so she summoned help, and presently was unearthed a golden horn some eight feet in length. Curved at both ends and beautifully chased, it was made in two sections fitted together. Christine had the honor of presenting her "find" to her monarch, King Christian IV of Denmark, and received from him gen-

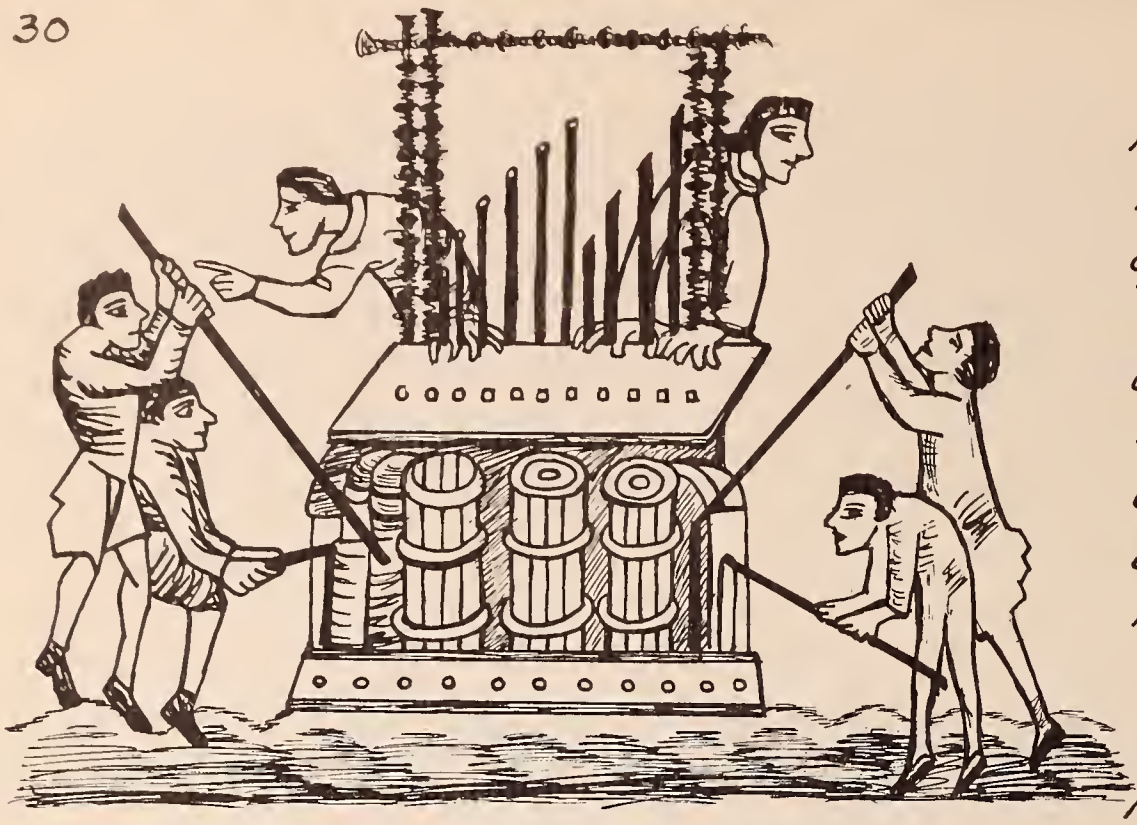
erous reward. A hundred years later, Lassen, a poor peasant of the same village, Gallenhuus, digging for clay, less painfully discovered another of these ancient LUREN. This went also to the Danish monarch, Christian VI. In 1802, both were stolen from the Royal cabinet and made into jewelry. Many such horns, gold or bronze, have been dug up in Scandinavia and as far south as Sleswick; also in the peat bogs of Ireland. In 1896, a concert was given in Copenhagen with 14 Luren from the Museum of Antiquities — some of them from 2 to 3 thousand years old. "Wonderful, is it not?" says the Popular Science Monthly of May, 1895, "that horns 2,000 years old, buried for long centuries in peat bogs should..... still be capable of giving out clear, ringing, sweet tones." Alpine Horns rival in length the Luren, which are from 7 to 8 feet in length.

The Whistle, simplest form of wind instrument, stands in relation to the whole family as Grandfather Bow to the Stringed — though his simple "one-track-mind" might well be bewildered by the countless variations of his descendants — Flutes, Flageolets Trumpets, Horns, Clarinets Cornets, Bassoons and — latest and most illustrious — THE ORGAN.

THE ORGAN is a "kist o' whistles" as it was derisively named by Puritanic censure. And so in its infancy, was it. In that infancy, according to generally accepted belief it was the SYRINX — PIPES OF PAN — a bundle of Pipes graduated in length and sounded by breath blown across the open ends. Of similar construction is the Chinese Cheng.

CHINESE CHENG

This it is almost certain is the "Organ of Jubal"; early translators, having no idea what instrument was meant by the Hebrew UGAB, fell back upon the word organ — which according to Augustine, was a generic term for musical instruments. French translators made David to play upon a Violin. Stainer, great authority, believes that the modern organ derives

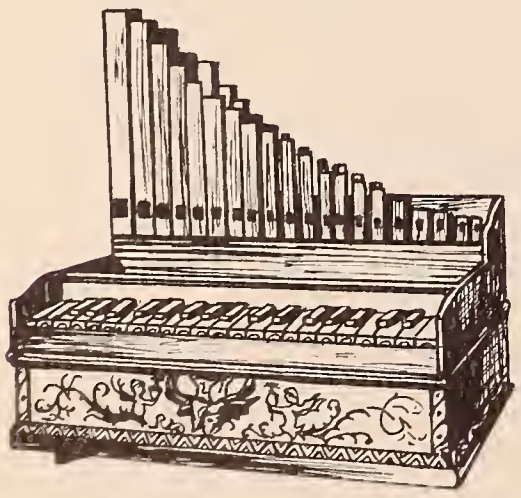


OLD HYDRAULIC ORGAN 1130-1174 A. D.
FROM MS. IN TRINITY COLLEGE, CAMBRIDGE.

from the FLAUTO TRAVERSO — flute open at both ends. Whatever may have been its "tadpole stage" the giant of to-day is lineal descendant of the hollow stalk, or twig or bone.

Human lungs proving inadequate as a constant and reliable source of wind to keep the air in the pipes in vibration, man set himself to the problem of finding a "w'y," and hit upon the plan of setting the ends of the pipes in a wind chest, blown by bellows, adding a slide to shut off any pipe he did not wish to use. Ctesibius of Alexandria in the second century B.C., devised pressure by water to take the place of bellows making thus the HYDRAULIC ORGAN, so called — a mechanism continued up to the 14th century.

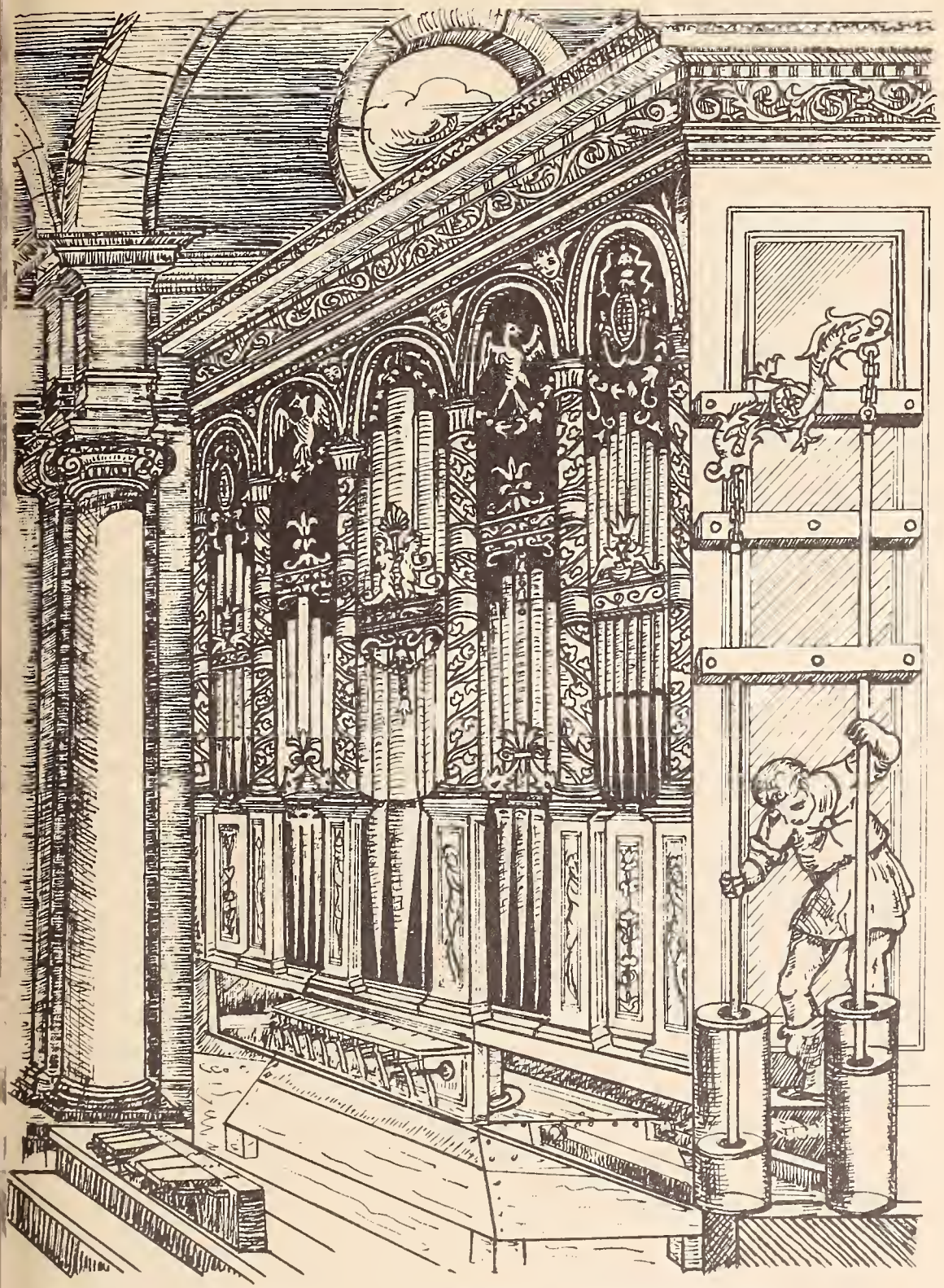
Fascinating it is to trace step by step for nearly 2,000 years the development of the Organ — an undertaking not possible in a meagre outline, but one to which the reader is urged for his own pleasure. Here follows a skeleton of facts.



PORTABLE ORGAN
EARLY ITALIAN

The cumbersome old Hydraulics not being easily moved, were called POSITIVES; diminutive instruments — often small enough to be held on the lap — PORTATIVES; home use of the portative was difficult because an assistant was needed to pump the bellows.

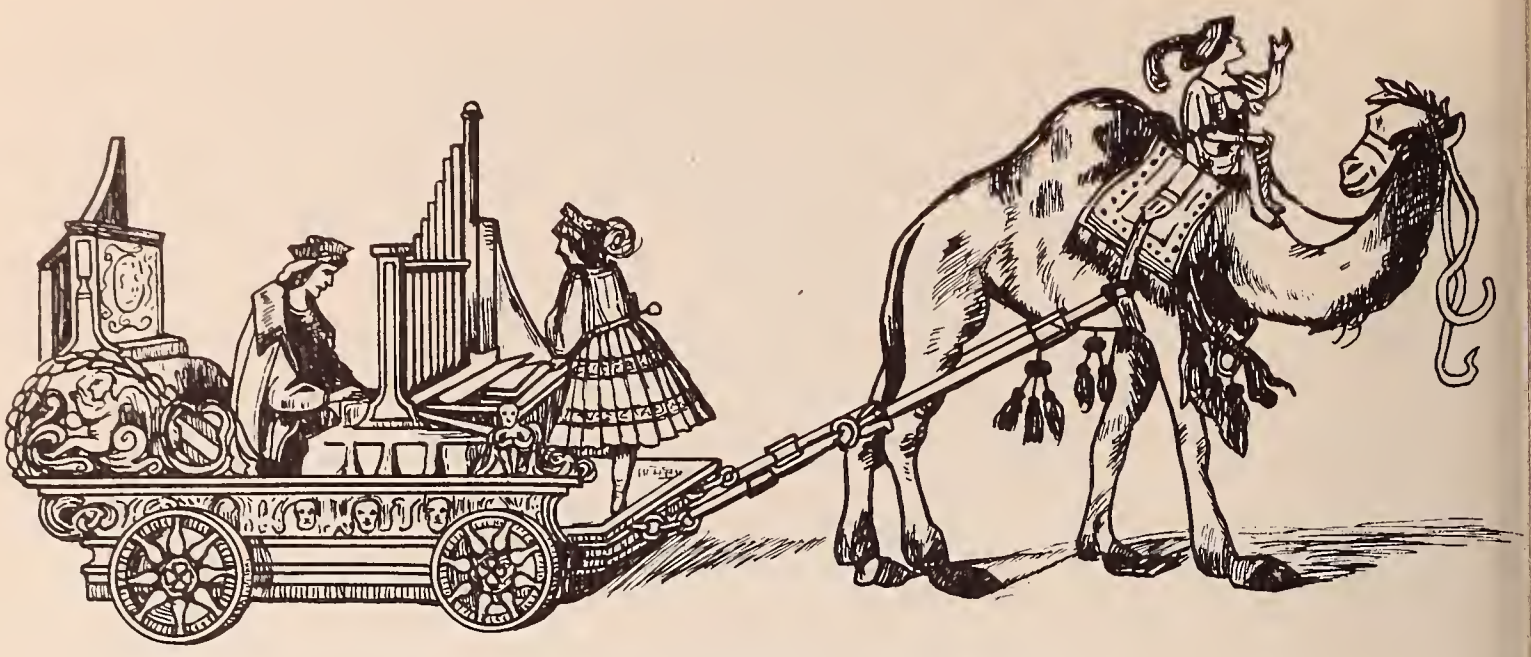
The first organ in Western Europe came as a gift from Constantine the Great to Pepin the Short. It had pipes of brass and keys which were



ORGAN WITH KEYS;—15TH CENTURY

struck by hand or foot. A similar instrument in Charlemangue's court drove one of his ladies insane on hearing it for the first time. Organ builders of the Middle Ages were chiefly monks. From 880 when the Pope ordered one from Germany, the organ replaced the viol family as the established instrument for Church music. The pipes were of copper, lead, tin, silver, wood, glass or ivory, tin and wood being today the only survivors. For the first ten centuries A. D. the organ developed but little. The bellows of Positives were at first operated by men forcing them down by their weight, or by running and jumping upon them. The 26 bellows of the organ built for Winchester Cathedral in 951, required to blow them 70 strong men who "encouraged each other to fortitude and endurance". The organists—always two, because each alone could manage only one monochord or octave— had need of almost as much muscle, for the weighty keys must be struck by the fist— some say by a hammer. A bare ten keys controlled 40 pipes.

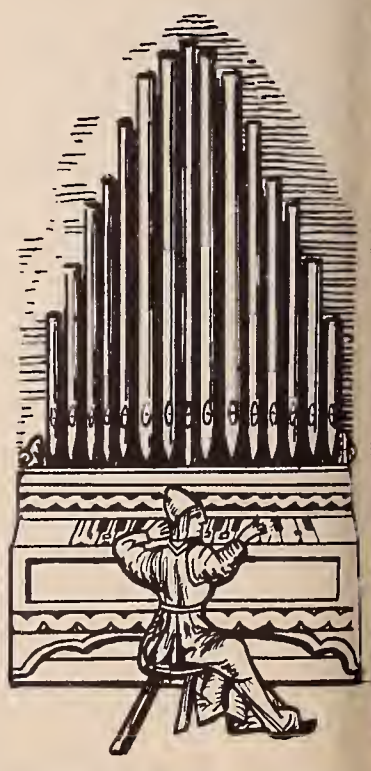
PUMPING BY JUMPING



REGAL OR PORTATIVE ORGAN

"Like thunder the iron tones batter the ear." says Monk Walstan one of the choir. The first appearance of anything resembling a Manual— keyboard— was in the Cathedral at Magdeburg, Germany: this had 16 keys, each 3 inches wide. Pedals credited to Albert Van Os, about 1120, were first attached to the clumsy manual keys by cords only in the 15th century gaining independent pipes. The organ was coming of age. The organ at York was a "large, plump, full speaking organ."

The first really complete and excellent organ was that in the church of St Mary at Lubeck, of which the renowned Buxtehude was organist: to hear him the youthful Bach made a pilgrimage of 50 miles.

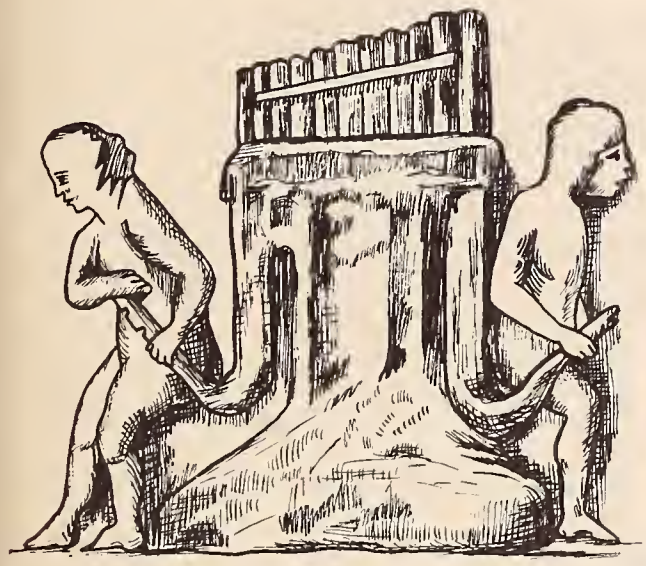


15TH CENTURY ORGAN

Now came a cataclysm – in England, at least—a pamphlet of 1586 begged Parliament to "put down" all Cathedrals "where the service of God is grievously abused by piping with the organ, singing, ringing and trowling of psalms from one side of the Church to the other with the squeaking of chanting choristers, disguised in white surplices." In 1644 all organs were ordered destroyed. Cromwell's own heart evidently was not in this; for he loved an organ well enough, it is said, to have had

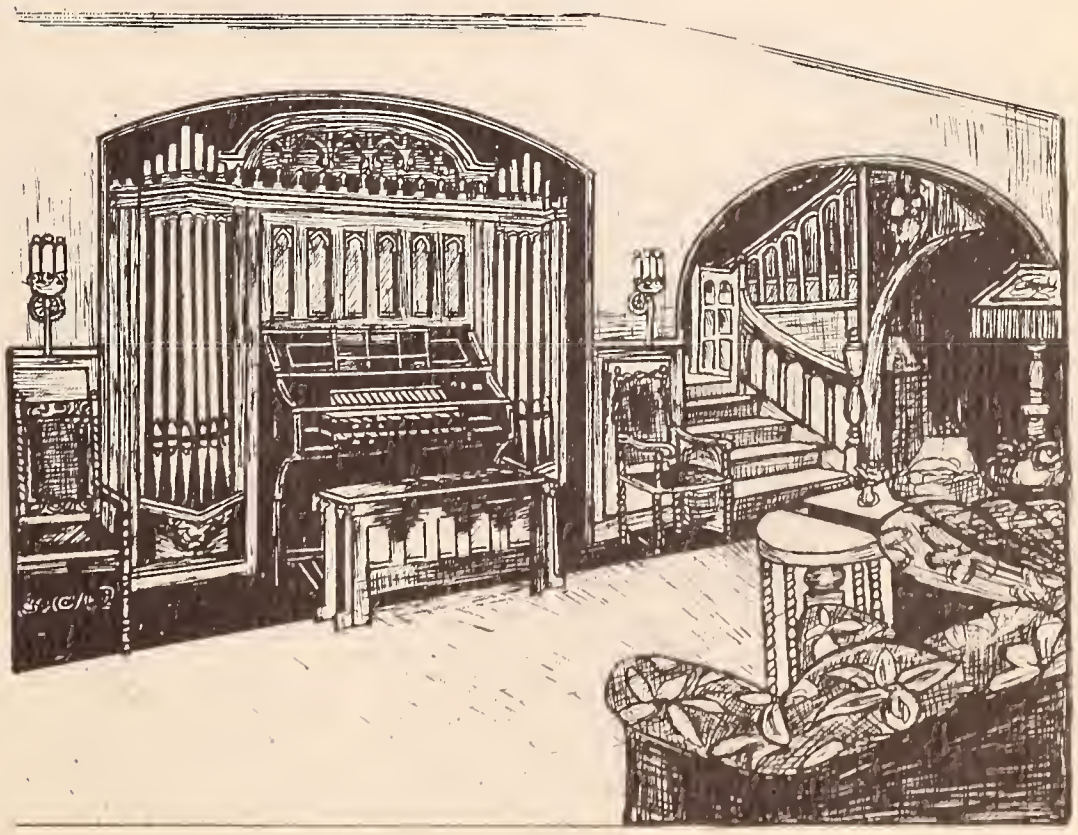
the organ of Magdalen College, Oxford, taken to Hampton Court for his own use. In various Cathedrals organs were broken in pieces with axes, while the valiant soldiers went through the market places piping with such pipes as were small enough; bonfires were made of the wreckage, whereon sheep were roasted; riotous games of "Hare and Hounds" were played in the Cathedrals, the "Hounds" arrayed in cassocks, the "Hare" in cotta.

We have tried briefly to trace from hollow twig, taut string or stretched membrane the developed instruments which have come to our land, mainly through Europe as a clearing house. Just how, when and by whom they first arrived must, to large extent, always be guess work.



Pneumatic Organ,
Fourth Century
A sculpture of the Gallo-Roman epoch
In the Museum at
Arles, France.

The Noblest
Instrument of all
A Pipe Organ
At Home



IV

FOLK SONG IN AMERICA

"Is not the bond of music where all our musical tastes can meet?"

And where, if not in Folk-Song? Folk-Song in America.— There is such a thing! What is questioned is whether there is such a thing as American Folk Song. An OUTLINE is too modest to take a stand on either side of that long debated issue; go to the knights of tourney themselves; the bibliography appended will open the gates. We may however, essay an answer to the question, WHAT IS FOLK SONG?

As in the floral world we recognize the threefold distinction of plants — wild, garden-grown, or scientifically cultivated — so in Folk Song we see three distinct genres — the PRIMITIVE or BARBARIC; The Folk Song proper; the ART FORM, or adaptation of the Folk Song by rules of ART.

"I have seen the eager green things come
Through bare brown earth,
Taking the gift of life from Unseen Power."—

So, wells up from humanity's depths the manifold wealth of Folk Song. Blessed to say, "MUSIC WILL OUT." Far back as recorded history can carry, the air vibrates with the song of human voice or man-made instrument. The song of the "morning stars", echoed and re-echoed, floods the world to-day. From which evidence we are sure that pre-historic man was also in embryo musical man: the "cheep" of the birdling precedes the nightingale's song. Because man is man, no race or clime fails to sing. Man sings his work and his play, his woes and his joys, his loves and his hates, his war and his peace.

In the jungle clearing we see a mass of savage men gathered in a ring, bodies

WAR DANCE. HURON INDIANS

swaying, feet stamping, hands clapping; we hear perhaps the beating of sticks, guttural tones taking the place of speech, wild cries ringing out. Look and listen! It is a primitive expression of communal passion — lament, or victory, a dedication to revenge, or, it may, be the lesser emotion of need for fellowship or play. Another group elsewhere has substituted well-made drums for the rude sticks, measured tones for the wild cries, words for guttural noise; in either case we find, unmistakably, simple rhythm and re-iteration. As foot-beats become a dance and noise develops into song, we hear a regular accent vigorously marked by drums, beating feet or clapping hands; words find fitting tones and tones regular repetition, proceeding in the line of least resistance — a modal succession though without tonality, since they may end on any tone. We have witnessed the birth

WILLOW BEARERS FOR SUN DANCE
BLACKFOOT INDIANS, MONTANA

RICE FIELD

of Folk Song, the inception of the Orchestra. Fascinating are the word paintings of these barbaric scenes, age-long in development: turn to your Open Sesame, the Bibliography and enter.

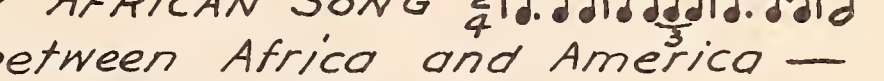
Primitive man had few and simple needs and desires, and these shared by all were communal; therefor the natural expression of them was communal. This we understand from the riots and other mass movements of today, the vent of mass needs and emotions. This feature — the COMMUNAL — is the root and germinating power of Folk Song, Folk Music.

INDIAN DANCING

That every bodily action begets its special rhythm is evidenced by the rhythms fitted to varied work. In the rice fields of Asia the song of the workers makes easier their rhythmic motions. "Rhythm," says Gummere (The Beginnings of Poetry) "is instinctive, no invention."

The singing workman is a feature of all ages. Recent tourists in Grenada heard a sound, dirge-like, yet with a "tonal quality of happiness," coming from a near-by building. Entering they found several wooden packing boxes, four workmen in each, treading spices to the accompaniment of their voices in song. So, the well-known work songs and plantation songs of the Negro. Sing-song, monotonous, are many of them if accompaniment to monotonous action; yet remarkable and varied are the rhythms

to be expressed. Even in Africa's primitive song one finds the "Scottish snap". Samuel Taylor Coleridge gives us an African song of which the following excerpt is sufficient to show the rhythmic inventiveness:—

RHYTHM of OLOBA — WEST AFRICAN SONG 

Fly the Ocean between Africa and America — a quicker journey by thought than by swiftest airplane — landing unseen near a gathering of another race of primitives;- red skin, straight features, long straight hair, make striking contrast with the black skin, kinky hair, broad, irregular features of the African. The shrieks, the flying limbs, the waving tomahawks, of the braves kindle their spirits for the war path by leaps and runs round a central fire. Blood-curdling! Music from such as they? Imagine another scene — flying limbs of white-skinned warriors leaping forward with poised bayonets to plunge into stuffed dummies as they kindle their spirits for civilized (?) warfare. Yet — these white-skinned warriors, when not on the war path, actually make music — a Fritz Kreisler delights our souls with his violin though he must limp onto the platform from his World War wound. Says Robert H. Lowie, in The Story of the Crow Indian "For these Indians, war was the concern of the whole population from the cradle to the grave.....the only road to distinction.....war and religion were closely intertwined." "Training for war began in childhood, and the play of both boys and girls

WAR DANCE OF THE ZULUS

AN INDIAN MOTHER

was filled with the war concept — as with us in 1935.

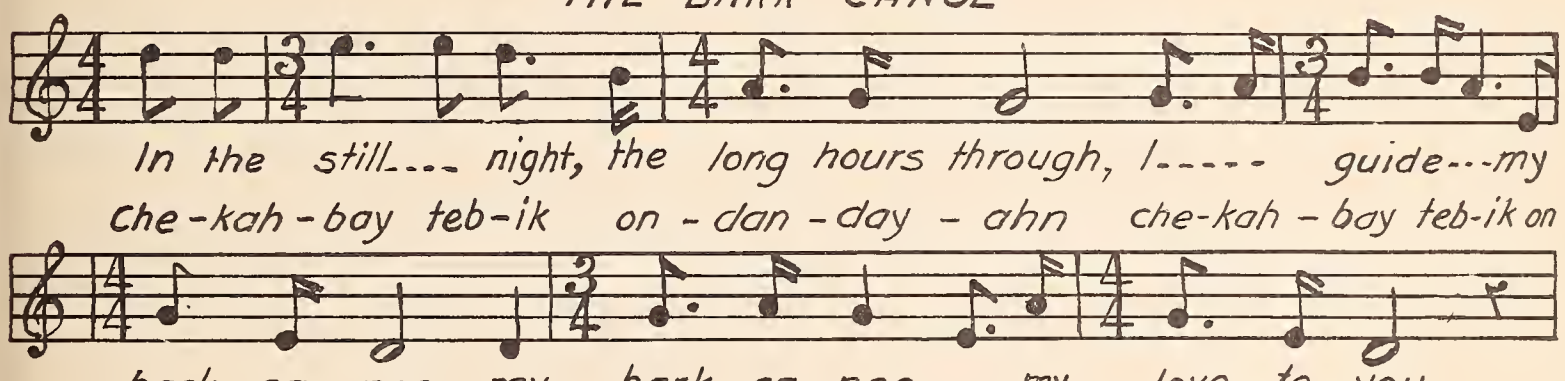
William Wood published in London in 1634 his "NORTH EAST PROSPECT," an account of his visit to the Plymouth and Massachusetts Bay Colonies soon after their founding. Of the Indian women he declared, "Their music is lullabies to quiet their children, who generally are as quiet as if they had neither spleene nor lungs". "To hear one of these Indians unseen a good ear might easily mistake their untaught voyce for the warbling of a well tuned instrument, such command have they of their voyces."

White men are tender — and brutal; lovers and haters; spiritual and sensual — so the Red men: in the songs of both we find reflected the dual nature. Look at the Red man in another dance, remembering that to him the dance is a rite, old in tradition, sacred. Each dance has its own traditional steps, carefully guarded. In the War Dance the steps are slow and stealthy the dancers' eyes peering round as if in search of lurking foes; it is drama. Read, in AMERICAN INDIAN DANCE STEPS by B. & M. Evans the description of the PEACE DANCE (Dog Dance) and others. The Dance is drama, poetry, song, prayer, worship. Dance, poetry, song instrumental music blend in the tribal ceremonials which are Indian worship. Often lasting many days, these

rites are prepared for by devout rehearsals, with rigid regard to accuracy. The prayers, often interminable, are traditional and must be recited without change; "even a mis-step in the dance is considered a crime against the Gods."

Accepting the Smithsonian Report of 1855 we should say with Dr. Letherman; "Of music they have none; their singing is but a succession of grunts" Francis R. Burton, among the Ojibways for the American Museum of Natural History, astonished heard this beautiful song.

THE BARK CANOE

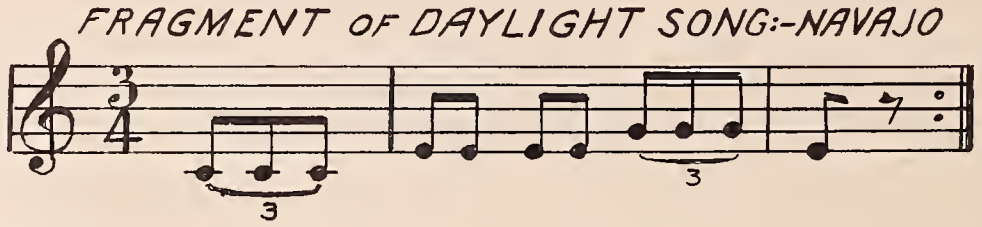

In the still--- night, the long hours through, I----- guide---my
Che-kah-bay teb-ik on-dan-day-ahn che-kah-bay teb-ik on
bark ca-noe, my bark ca-noe my love, to you
dan-day-ahn ah-gah-mah-sib-i-on dan-day-ahn

Alice Cunningham Fletcher spent many months with the Omaha tribe, studying their folk lore and music. She fell ill and was nursed by devoted Indians who sang soft sweet music without drums. She understood, and awakened the country to this hidden treasure.

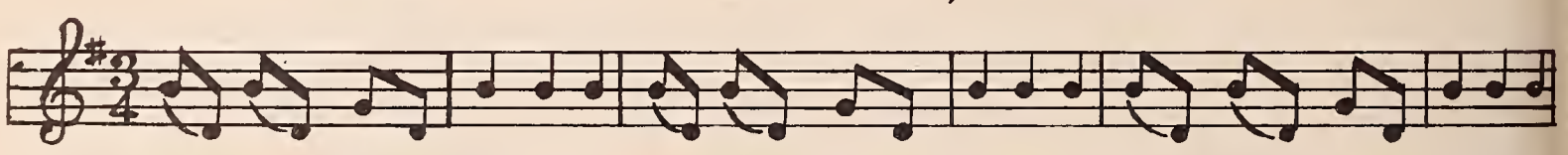
The first serious attempt to study Indian music was by Theodore Baker, who prepared his thesis while among the Seneca Indians.

In 1882, Dr. Matthews, referring to the Navajos, declared, "of songs they had thousands, handed down through generations, songs for all times and vicissitudes." The year 1893. when Miss Fletcher published "A Study of Omaha Music" saw also the production of Dvořak's "New World Symphony, — a coincidence greatly arousing interest in Indian Music. Nationally known and prized is the work of Natalie Curtis Burlin. "The Indian's Book," published about 1901, is a unique monument. Credit for the first great onward push of interest is due a deaf man — Edison's phonograph gave to Indian music a wide American audience.

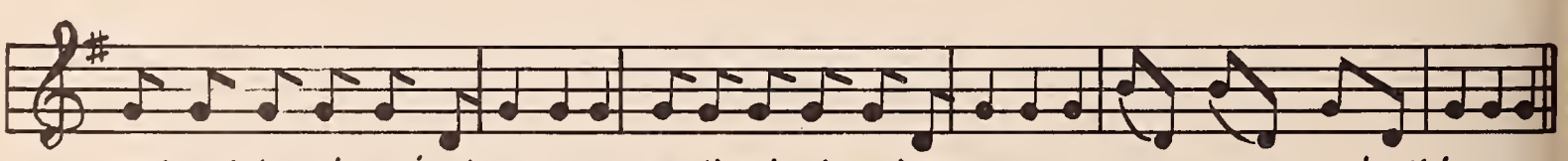
Dr. Matthews says, "These songs carry us well back toward the beginning of music making." "Because of the elements of rhythm and harmony, the regularly recurring pulsations tend to form metrical groups." As always in Primitive Music the powerful natural impulse of rhythm tends to set the voice going. This is particularly so in Indian Music. These groups are of twos and threes; fives and sevens occasionally, more frequently in primitive than in cultured music. Equally primitive is the beginning high and descending low, with the frequent downward leap of a fourth as a characteristic of Indian Music. In every melody, proceeding in close steps there is one tone unmistakably announcing itself as the keynote, other tones belonging to the chords most nearly related to the Tonic Triad. This appears in all Indian Folk Music. Originated by rhythm, it is shaped by harmony. The examples below illustrate these points.

FRAGMENT OF DAYLIGHT SONG:-NAVAJO

DOVE SONG

FROM "NAVAHO LEGENDS", MATTHEWS



* Wos wos nai-di-la-a-a, wos-wos-nai-di-lo-o-o, wos, wos, nai-di-la-a-a,



Tsi-nol ka-zi nai-di-la-a-a, Ke-li-tsi-tsi nai-di la-a-a, wos, wos, nai-di-lo-o-o

*"Wos wos" is equivalent to "Coo-coo."

Multum in parvo, might the Indian claim for many of his songs. We, whose aim in poetry, is completeness, find it hard to understand his, whose aim is incompleteness. "The Song," says Burton, of that typical and masterly poem "Old Shoes," "may be regarded as a mnemonic summary

of several thoughts and impressions." If you would have a vivid and unforgettable vision of Indian poetry, read his account in American Primitive Music. Do.

Francis Densmore gives this illuminating example of the terseness and strength in the wording of Indian song. The Chippewa Hunting Song has three words.

anúngun — like a star.
hanabamig — I shine.
awesin — my light fascinates the animal.

Professor Matthews gives this translation of a poem to show that the Indian uses such figures of speech as does his brother of English tongue. Where, in English do we find a more clearcut, telling antithesis?

The voice that beautifies the land!
The voice above,
The voice of the thunder,
Among the dark clouds;
Again and again it sounds
The voice that beautifies the land!

The voice that beautifies the land!
The voice below,
The voice of the grass hopper
Among the flowers and grasses;
Again and again it sounds
The voice that beautifies the land.

This digression from our actual subject is a necessity if we would appreciate Indian music in the slightest degree. Song, vocal, presupposes poetry. The Ojibways have no word for poetry, since for them it is one with song:— music — nogamon, orenda, stands for song and prayer. Chanters sang — i. e. prayed over the sick man, fulfilling the unknown exhortation of the Apostle James — Read verses 13 to 20 of the last chapter of that old letter, with the word sing or song for pray or prayer. The Iroquois word orenda signifies "the universal indwelling spirit."

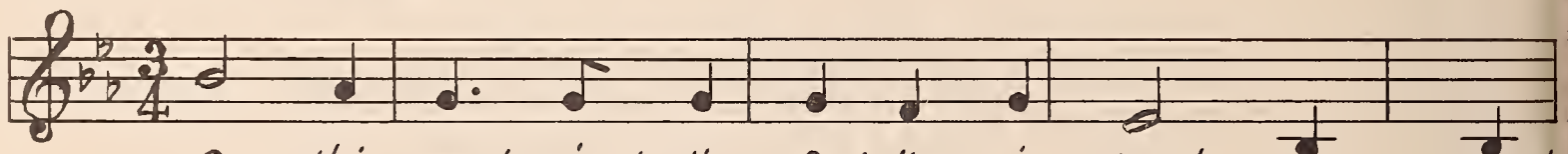
"A black snake goes toward the West,
It travels erect on its tail;
It sings as it goes toward the West,
It coils around a mountain."

"A bush is sitting under a tree singing"

Both snake and bush sing — "exert their orenda to gain added power."

Indians sing not for individual glory, but to benefit all; they wish others to join, adding their orendas. The Navajos were adepts at improvising: they held musical contests — even had "lecture recitals." Music is intimately bound up with their lives — not as an art separate from life. Children are carefully taught the traditional songs.

But — can Indian music be considered American Folk Song? "No!" is the positive dictum of some; "the two races are too diverse.



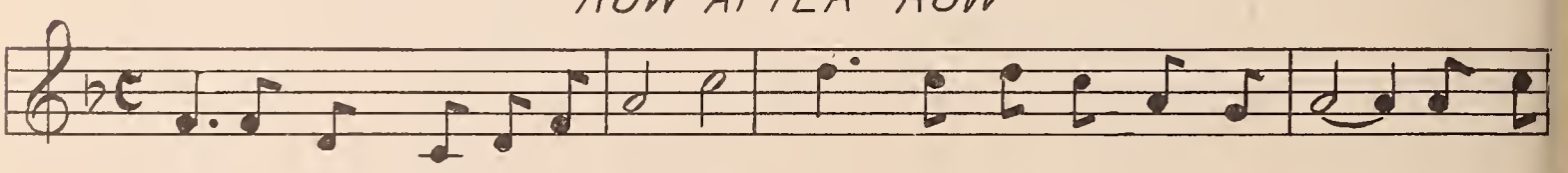
On this sub-ject the Out-line is dumb, dumb, dumb,

it merely quotes. As positive in turn, Professor Burton declares it "a genuine and useful Folk Song, indigenous to American soil." "Even if the Indians did not originate American Music, they gave it the best adaptation to the American background and setting, with a distinctive coloring the years will improve," says Ethelbert Nevin.

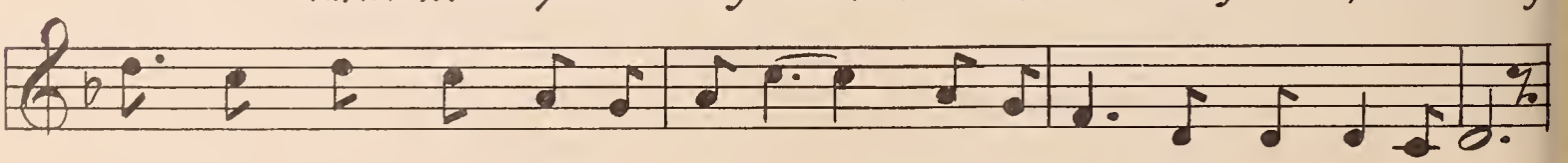
What is to be said of NEGRO FOLK SONG? Again The Outline hums The Mikado.

STOP! LOOK! LISTEN!

ROW AFTER ROW

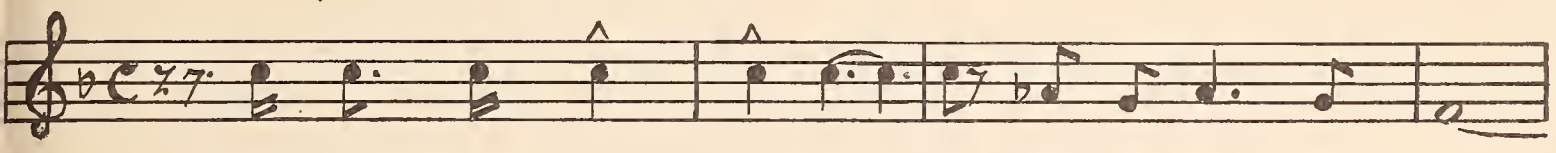


I'm a think-in' of you hon-ey think-in case I love you so,--- An' my

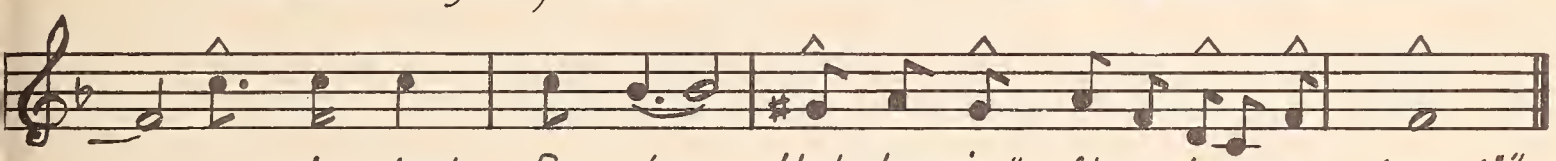


heart keeps thump-in' an' a thump-in'---As I hoe down row af-ter row

You see the black workers, arms ceaselessly swinging in the rhythm of the song, led by one pre-eminent in labor, perhaps; in song, surely.



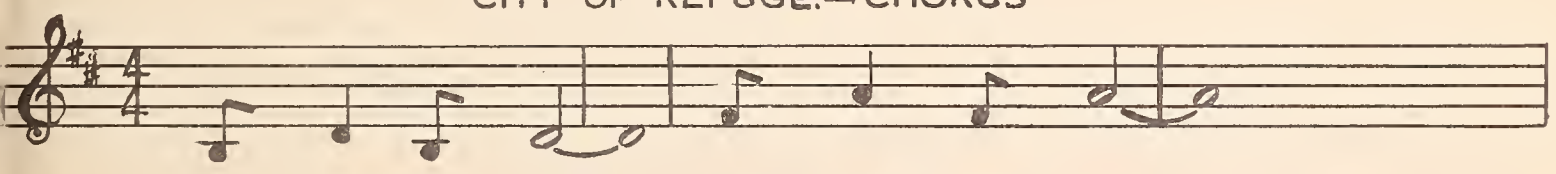
Where wuz you; Sweet Ma-ma--- When de boat went down?



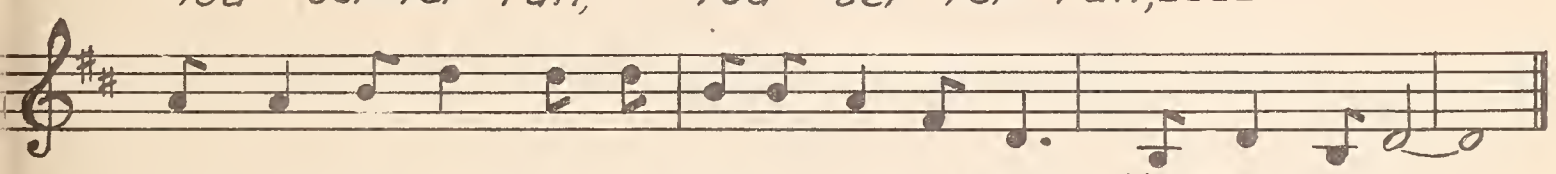
on de deck, Ba-by, Hol-ler-in;" Al-a-ba-ma boun'!"

With such "Shine Reels," often improvised, some boot-blacks entertain their patients and waiting clientele.

CITY OF REFUGE:—CHORUS



You bet-ter run;-- You bet-ter run,----



You bet-ter run to de Cit-y ob Refuge, You bet-ter run

The notes give no idea of the harmony — the marvelous part singing: you must stop and listen. But — how beauty from a chain gang?

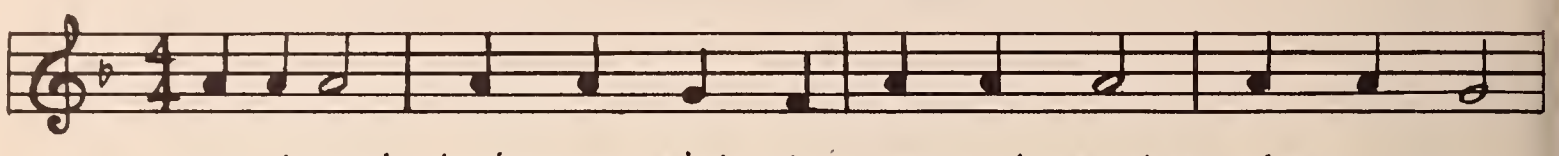
O, Lawd, ain't dey rest fo' de weary one?
One star in de East,
One star in de West,
And I wish dat star was in mah breast!

Let us cross ober de ribber,
Let us cross ober de ribber,
Let us cross ober de ribber, an' rest.

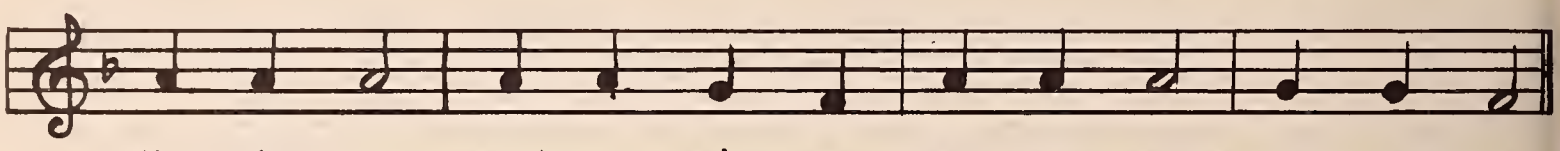
We have no music, alas! for the poignant words. All day long on Sundays such songs come from life-term convicts chained to an iron cage on wheels and watched by guards and bloodhounds. Unbelievable, almost, in contrast, are the sights

and sounds we come upon just beyond these so harrowing. Shrill treble laughter and song greet our ears before our eyes light upon dusky, agile young figures flying about on open playground, all unmindful of such a thing as woe.

HOP, OLD SQUIRREL.



Hop old squirrel, eidle-dum, eidle-dum, Hop, old squirrel, eidle-dum-dum

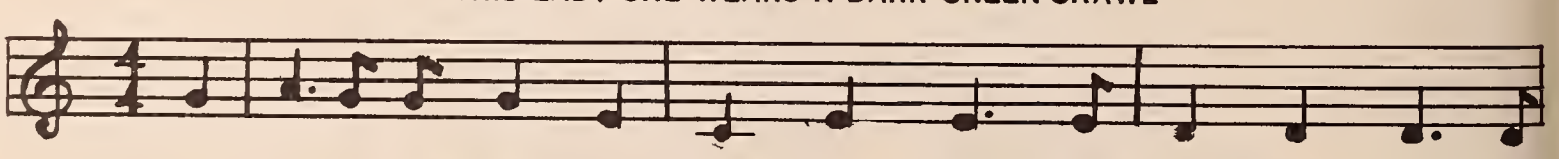


Hop, old squirrel, eidle-dum eidle-dum, Hop old squirrel, eidle-dum-dee!

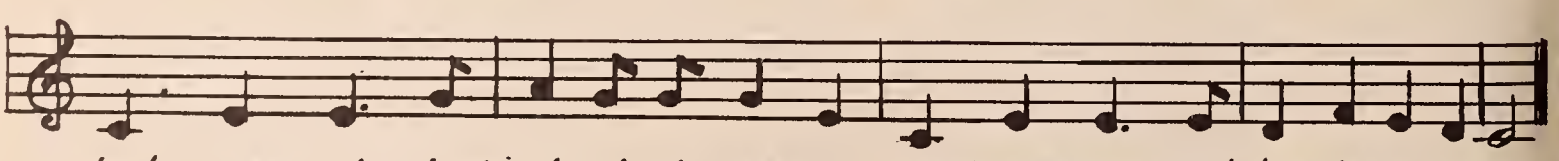
Skipping about the trees in couples, one player as a squirrel tries to escape his pursuer (a fox ?) words being gaily and nonsensically improvised. Many more intricate games are played, white children and brown often borrowing from one another's repetoires.

"Perhaps the most charming of all," writes Loraine in the Journal of American Folk Lore, is the following —

THIS LADY SHE WEARS A DARK GREEN SHAWL



This la-dy she wears a dark green shawl, A dark green shawl, A



dark green shawl, This la-dy she wears a dark green shall. I love her to my heart.

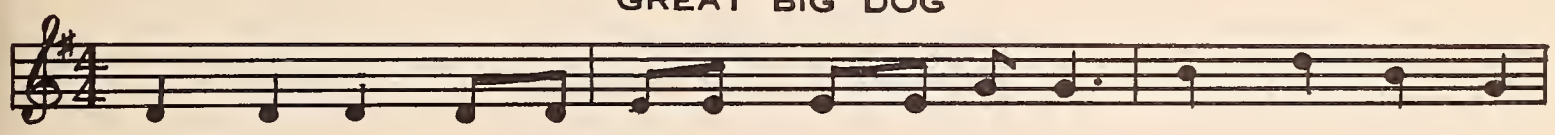
After day long toil for men, women and, too often,

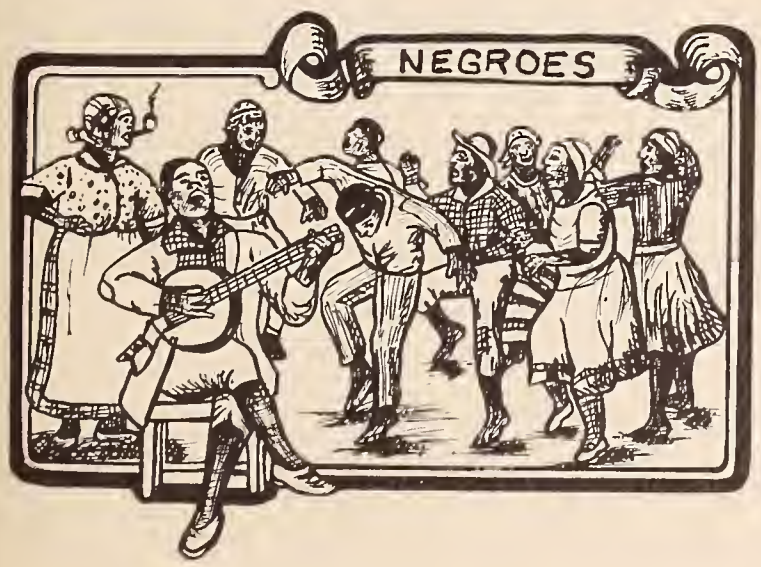
for children, sunset at last. At twilight we catch the song of the lullaby, a mere nonsence jingle, perhaps, as —

"Toolie low, toolie low, loolie low"—&c,

or a tale whose "quaint terrors" are nullified by the tender and lovely tones of Mammy's voice.

GREAT BIG DOG


Great big dog come a-run-nin down de riv-er, Shook his tail an'
jarred de mea-dow. Go 'way, ole dog, go 'way ole dog, You shan't have my ba-by.
Mother loves you, Father loves you, Ev-'y-bod-y loves Ba-by
Mother loves you, Father loves you, Ev-y-bod-y loves Ba-by.



Darkness deepens — babies sleep. From cabins near by float the tones of a fiddle or banjo (box is the darky's name for the latter) now plaintive, now gay. From another direction

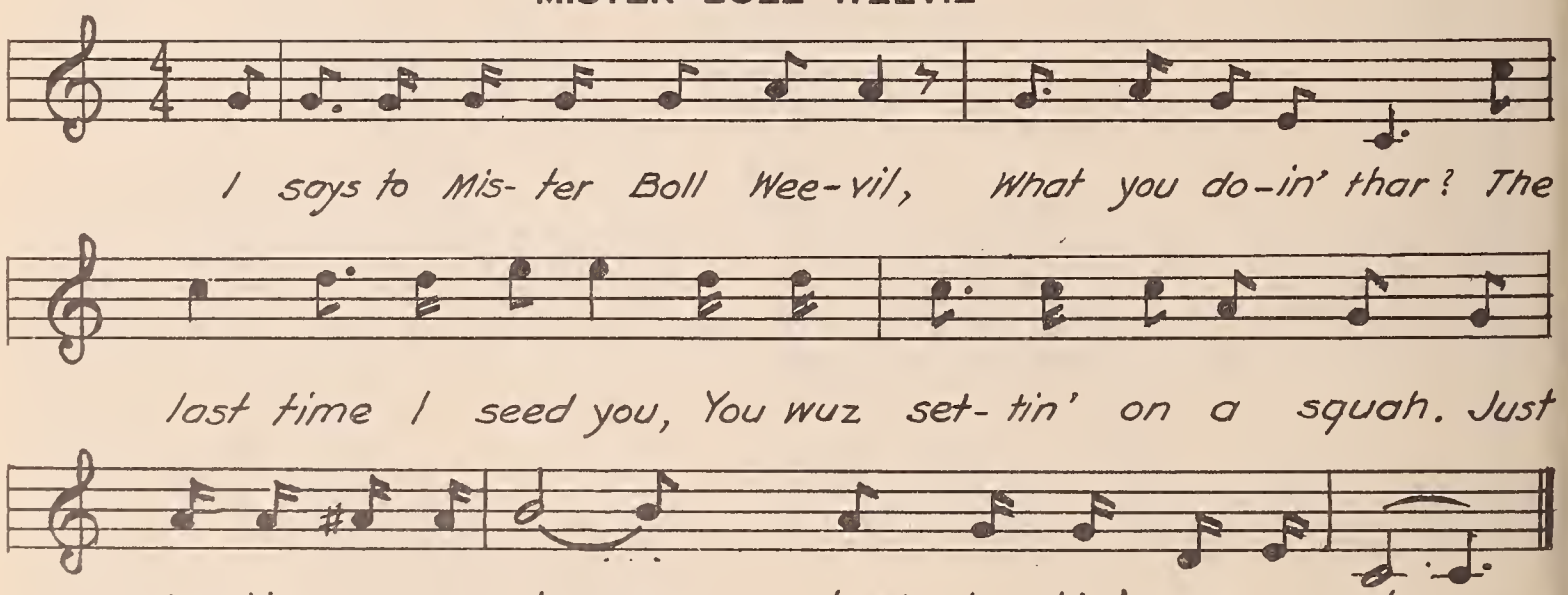
EVENING
AT A NEGRO CABIN

comes boisterous laughter with the stamping of feet in joyous rhythm, as young and old join in care-free dance. "Fiddle sings," "devil ditties," "jig tunes," are thrown together in a crazy-quilt design of rollicking enjoyment —"reels, improvisations of words and tunes, nonsense songs, songs echoing the hardships of their oppressed lives;

LIBELY TIMES
DOWN DAT OLE PLANTATION

animal songs — of Br'er Rabbit, of course, and humbler creatures of water, air or land — the Frog, the "Bumberly Bee," even that pest of the cotton field, the Boll Weevil; marauder as he is, he is a "beloved rascal," this champion die-hard.

MISTER BOLL WEEVIL

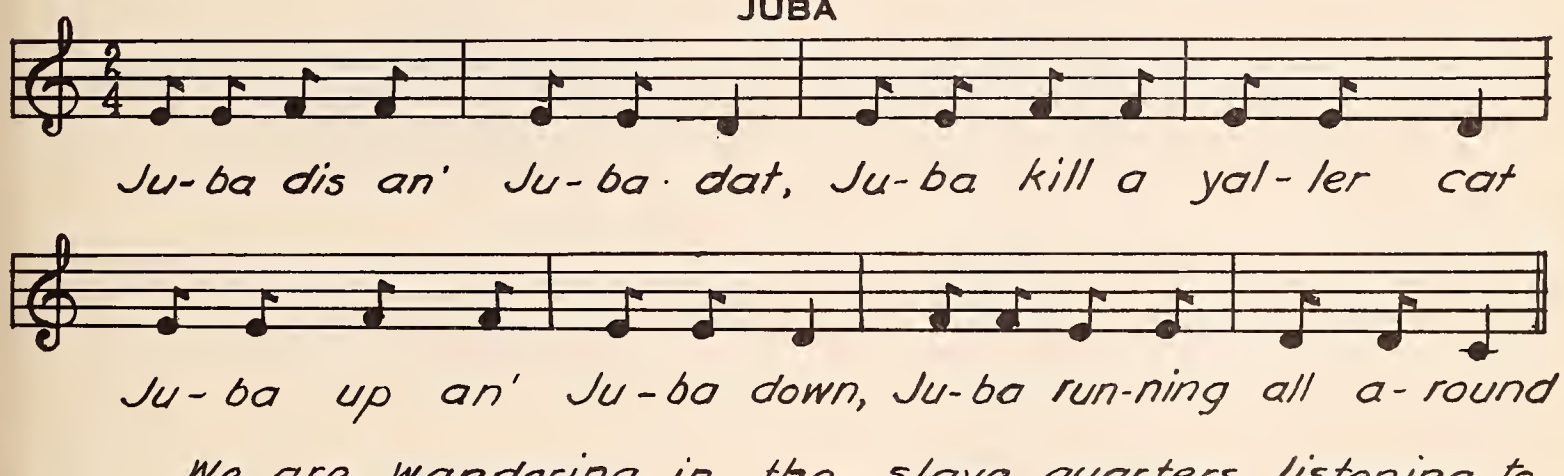

I says to Mis- ter Boll Wee-vil, What you do-in' thar? The
last time I seed you, You wuz set- tin' on a squah. Just
huntin' you a home---- Just huntin' you a home.

Another form is :—

"I found a little boll weevil
And put him on de ice,
Thought dat dat 'ud kill him,
But he says, "Oh, ain't dat nice?
Dis is ma home, dis is ma home!"

Rising out of the constant bubbling waves of laughter of these children of nature, certain weird tones not human strike upon the ear from time to time; experience reveals them as "trick music"— cries elicited from a banjo by a handkerchief or whisk broom swept across the strings; perhaps the whining tones drawn by the breath from a comb complaining through paper; or the rattle of that most uncanny of all the Negro slaves' home-made instruments, the jaw-bone of horse, mule or ox, its teeth rattled in rhythm by deftly drawn metal. The shuffling of feet fills up all pauses of song; of Juba, old dance tune, they never tire.

JUBA



We are wandering in the slave quarters, listening to the incurable child who was the Negro of old plantation days. Before we leave we must drop in upon him on "praise meeting night"— our unequaled chance to see communal authorship — Folk Song in the making. Note book and memory may busily collect evidence of utter foolishness wherewith to regale ourselves and others later — the pompous language clothing the ignorance of the preacher; the random ejaculations of the worshipers; the high-flown Mal-a-prop-ism of the words they sing — "Norah" for Noah; "Ring, Rosy Land!" for "Ring, Jerusalem!" "Jews, screws, defidum," for "Jews crucified Him" Wait! A simple melody is started by a mellow tenor or baritone; others "base" him; no regular part singing, just apparently random tones that "chord." It

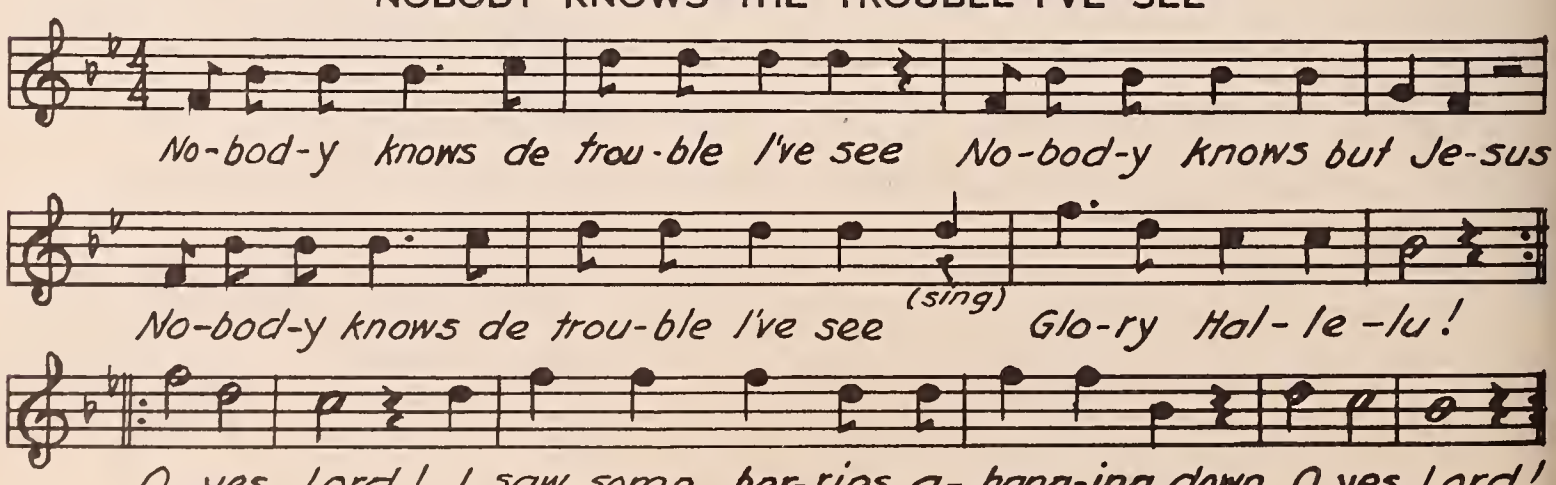
"OLD MAN RIVER"

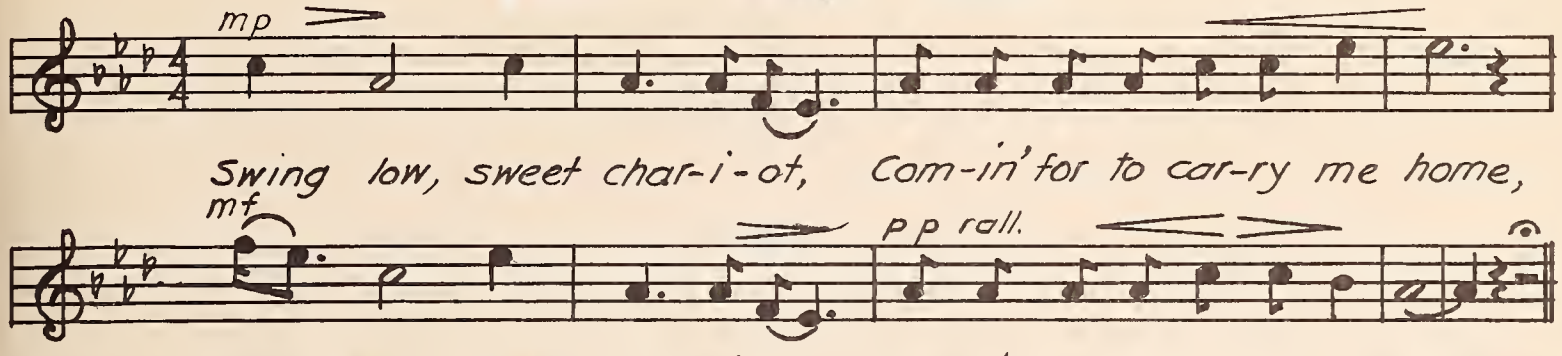
SINGERS OF SPIRITUALS

rises and falls, wave after wave; when one remembered song is finished, another is skilfully joined on, that the singing may not flag; for is it not a life raft to carry some poor sinner into Heaven?

Words fail—fail not only a painfully limited Outline but the many gifted writers on the subject— no Spiritual can yield its soul to printed page. Do you wish to know one of these simple songs, mighty to pierce, heal and uplift the heart? "He that hath ears to hear let him hear!" In silent tribute we give these notes of two of these hymns outflowing from the hearts of a people whose history is agony and tears. "The Negro Folk Song," says Booker T. Washington, "furnished an outlet for the anguish of smitten hearts."

NOBODY KNOWS THE TROUBLE I'VE SEE


No-bod-y knows de trou-ble I've see No-bod-y knows but Je-sus
No-bod-y knows de trou-ble I've see (sing) Glo-ry Hal-le-lu!
O yes, Lord! I saw some ber-ries a-hang-ing down O yes Lord!

SWING LOW SWEET CHARIOT

The mid-week meeting for prayer and praise is ending; the "sperchel" dies down into silence: benches are moved to leave clear space, and the worshipers, in couples, old and young, ragged and dapper, walk around, the walk resolving itself into a shuffle a jerking along. Silent at first, voices soon join in the chorus of a "sperchel" sung by a group not taking part in the walk. We are watching a "shout"; if you want to see it through you may have to stay until midnight.

SWING LOW, SWEET CHARIOT

The strange dance — so to call it — of the shout is doubtless an inheritance from Africa. An odd contrast strikes us: the stern, dignified Indian makes the dance a constant feature of his religious ritual, while his African brother, ebullient and unrestrained, counts the dance unseemly in worship; its shout, seemingly, being a concession to the urgency of natural desire in the young.

"Goin' to de shout?"
"No: dey won't let me in—
Haint found dat ting yet—
Haint been on my knees in de swamp.
"Dat ting" is "the pearl beyond price."

In Allen's Slave Songs of the United States is a Folk Song in the making. A slave has been called up by his master evidently for short returns in work and ordered one hundred lashes.

"My fr'en's see it and is sorry for me. When dey come to de praise meetin' dat night dey sing about it, work it in, you know, till dey get it right; and dat's de way."

Here is the modus operandi of Folk Song—the same in bygone centuries with the European peasantry as with our own primitives, the Red Man and the Black. "Us ole heads used to make 'em up on de spur'n de moment after we wrassle wid de Sperit and come thoo."

"Absurd!" "Senseless!" "Helter-Skelter assemblage of words!" "Endless repetition!" "Utterly childish!"

Without trying to gainsay the easy criticisms, we answer — "But see what they have done with such implements, these childish, untaught singers! Is this American Folk Song?

"What melody?" asks Dvořák, "will stop him (an American) on the street if he were in a strange land, and make the home feeling well up in him? The most potent and the most beautiful among them, in my estimation, are certain called plantation melodies and slave songs."

"Meaningless phrases" and "endless repetitions." Yes. "Childish form of words." Yes. But listen! listen! Use your imagination and let the music that was born of woe, of unfathomed patience, of saving humor and uncrushable joy in life, break the husks of prejudice and "stab broad awake" the responses of your own heart. The Negro must sing. If he has no words for his music he will make them up — yards too long the train, perhaps, to fit the phrases of his melody, he forces them to march, "dashing heroically through a trochaic tune at the head of a column of iambs with wonderful skill. Never mind the words! "The true pathos and weird beauty lie in the music" General Howard, had to address the Negroes in the Sea Islands, where an uprising was feared; prepared to be stern but, sympathizing, he asked them to sing. An old woman's quavering voice began, "Nobody knows the trouble I've see", and the General bowed his head in tears. (Page 48)

"The spirituals," says Harry T. Burleigh, eminent Negro singer and composer, "should be taken as the Negro's contribution to art."

"There is no parallel instance of an oppressed race thus sustained by the religious sentiment alone" — thus Professor Odum quotes the reaction of one who had been listening to a Negro meeting for worship.

James Weldon Johnson, writer of the words of the Negro National Anthem — "Lift every voice and sing." — praises thus the unknown makers of Negro melodies:—

There is a wide, wide wonder in it all,
That from degraded rest and servile toil

* * * * *

You stretched out upward, seeking the divine.
You sang not deeds of heroes or of kings —

* * * * *

You sang a race from wood and stone to Christ."

PURITAN

PILGRIM SHIP

From sunny South to to bleak New England; from swamp and fertile field to granite hill and rocky pasture land; from palm and cypress to pine and hickory; from azalea and magnolia to the violet and arbutus of the woods. Shall we find Folk Song here?

Within a few months of one another in the year 1620 two ships set sail from Holland to land human cargoes in the New World. The first secured its freight from the jungles of Africa landing in Jamestown, Va. in 1619. twenty African men, women and children, battered remnant of a stolen mass. The name of this vessel has not been cherished as has that of the second vessel, which brought to Plymouth the band of one hundred and three men, women and children, self exiled from England. We have just heard echoes of the songs sung by the kidnaped race, sloves for almost two hundred and

fifty years — songs telling of death and agony and half-comprehending longing for a truer world; of "misty wanderings and hidden ways" — yet who.

"From degraded rest and servile toil
Stretched out upward, <u>seeking the divine</u>"

Abysmal difference, here again, between the cargoes of the two ships. The Pilgrims strong in their conviction of a God, not to be sought, but theirs by covenant possession; the primative black men — their whole world filled with myriad beings, more demon than God, to escape or propitiate whom was a chief aim of life.

DUTCH SHIP

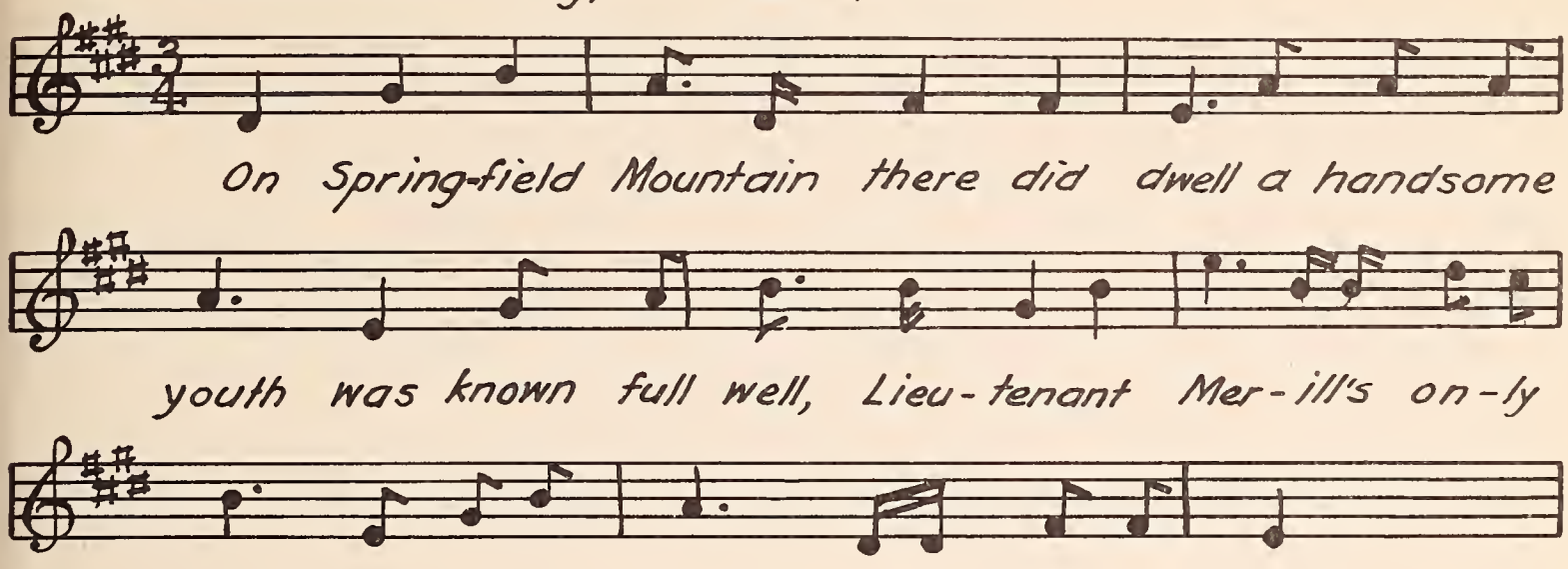
Can the songs of human beings so antipodal be thought of under the one term <u>Folk Song</u>? Let us turn our ear to the songs of the North and find an answer. <u>Not</u> in the meeting for prayer and praise shall we find Folk Song in the making, as in the "<u>Shouts</u>" of the Afro-American, dimly but with heart and soul feeling after that God who in the house of their bondage was their one hope: as they had brought with them their covenanted God, the Pilgrims had brought also the songs which, they believed, He had prescribed as the only words of praise acceptable to Him. For Folk Song we must listen to the voices in the homes. Not

"The musical voice of Priscilla,
Singing the hundredth Psalm, the grand old Puritan anthem",

but the later, <u>man-made</u> songs of the people, scattered, as time passed, far from the first two settlements, Plymouth and Boston. "Folk Song", says <u>Vermont Folk Song and Ballads</u>, "is fairly of flesh and blood composition."

Even to-day, go where we will in Vermont, we hear old rhymes, fragments, perhaps, or ballads long-drawn-out —— so old that no one can tell age or origin, yet many bearing indubitable marks of

From Vermont Folk Song, Flanders & Brown


On Spring-field Mountain there did dwell a handsome
youth was known full well, Lieu-tenant Mer-ill's on-ly
son, A like-ly youth, near twenty one.

American birth. Of these Yankee-born, one almost unboubtedly is "The Young Man Who Couldn't Hoe Corn." One of the best-known claimed in various localities is "Springfield Mountain" "The Seaman of Plymouth has fifty stanzas. Mr. Harold Rugg of Dartmouth, possesses "The Green Mountain Songstir" compiled by a Revolutionary soldier of Sandgate, Vt., and printed in 1823.

Childrens' games and familiar doings of the household were largely the subjects of the homely old rhymes of Vermont.

Mrs. R. M. Wilcomb, writing to the committee who, in 1930, made the collection of Folk Song appearing in "Vermont Folk Song and Ballads, said of her contribution, an extended version of "London Bridge" — "Grandmother wrote it out for Mother fifty years ago."

After the usual initial verse, verse two asks,
"How shall we build it up?" &c.; the answer being,
"Build it up with wood and stone" — &c.
Verse 4 objects:—
"Wood and stone will wear away" — &c.
Verse 5 suggests. —
"Build it up with iron bars" —

Succeding stanzas being alternate objection and suggestion until Grandmother stopped short with the objection to a suggestion that a watchman be kept awake by putting a pipe in his mouth.

Miss Jennia Jones "(the spelling was an immense

relief to the stringer-together of facts noted in this Outline, recalling the disturbance of her mind in childhood because oral presentment of the episodes in Miss Jones' history left uncertainty as to the spelling of her name — was she "Miss Jenny O. Jones"? "Miss Jenny O'Jones"? "Miss Jenny o'Jones"? Surely not "Miss Jenny er Jones"!) was "a ballad of colors"; white usually in Folk Song stood for the supernatural; blue for good luck, green for ill luck, &c.

A Reeling Song was a substitute for counting. While reeling yarn—

"All along, all along,
All along, all along,
All along, all along,
Linktem blue
Linktem blue is a very fine song
All along, all along"—

continual repetition; at each recurrence of "Linktem blue" a knot being tied.

AT AN OLD LOOM

The ballads sang of incidents grave and gay, of local happenings or of others tragic and unusual enough to interest widely.

To the Northern limit of the land Folk Song persists. What of Maine, birthplace of Edward Arlington Robinson and Edna St. Vincent Millay? No hint of the glory of such verse as theirs in the crude odds and ends of pioneer days. But — says Minstrelsy of Maine — "Even when the lines are not worth saving as poetry they are well worth collecting * * * because they embody the history of a nation's intellectual life." "The misspelled ideals of a profoundly idealistic people," says Bliss Perry, "who have been usually immersed in material things." "Material," indeed, was the labor of the Lumberjack, whose stalwart figure shares with the Sailor the personification of the Pine Tree State.

"Come all you jovial fellows, to you I'll sing a song,
It's all about the shanty boys and how they get along;
They're a set of jovial fellows as you could wish to find;
They while away the wintry months cutting down the pine".

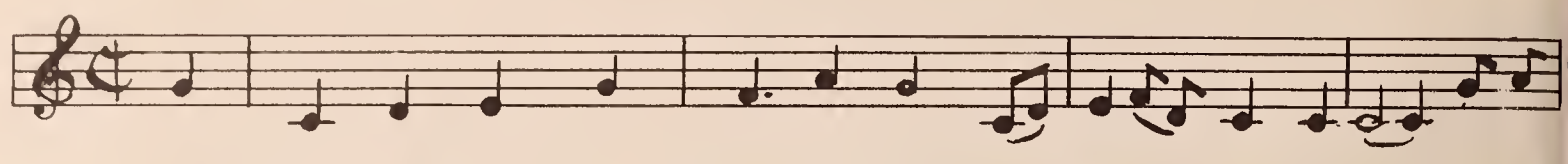
Shanty-boy is a name imported from the West; the feller of pines in Maine preferred to be called Woodsman. One of their best known and most appealing "Come-all-yes" is claimed by both East and West, being found in both with a slight change of name or merely of spelling; as Jerry for Gerry.

Not always of the "true and brave" does the Shanty-boy sing: trivial, coarse, telling of wild and lawless deeds are some of his songs. He demands a thrill. Charles J. Finger (Frontier Ballads) accounts for man's interest in outlaws and other reprehensible characters as rooted in the deep-lying delight of every heart in courage and loyalty. "Glorification of wickedness?" he says: "You do not find ballads about lynchings. Nor about pickpockets. Nor about fraudulent bankrupts, blackmailers, card-sharpers, defaulters."

How love of music draws together all dwellers in our land, antipodal as they may be in outlook and circumstance! To understand our Shanty-boys and Cowboys we must see them through their songs; to understand their songs we must see the makers of them in the shanty. The woods or the open range draw them because they are young, hardy, and seek adventure.

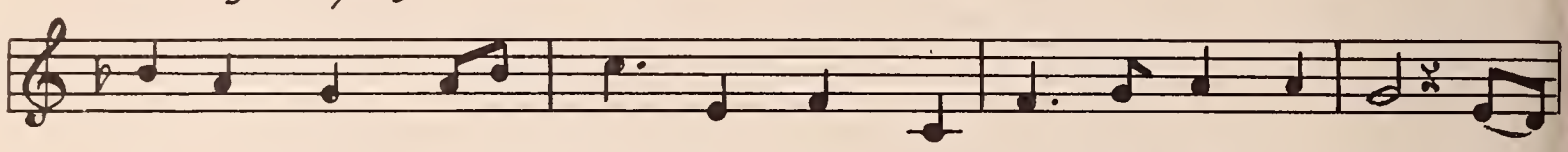
Swinging axe or lasso they find health and outlet for energy; but as the sun sets and they crowd into the bare cabin for food and rest the shut-in spirit demands its own food and exercise. Here are the conditions for the birth of Folk Song — isolation in a small community. Our C.C.C. camps may tap the varied pabulum of the radio; Shantyman and Cowboy had to be their own creative entertainers. They applied to themselves (though they had never heard it) the slogan of the correspondence schools — "How do you know you can't write" (or "sing"?) Poets they must be, every last one of them. No shirking! Some produced original verses; many gave parodies; others dug out tradit-

fional ballads from more or less faulty memories. The music

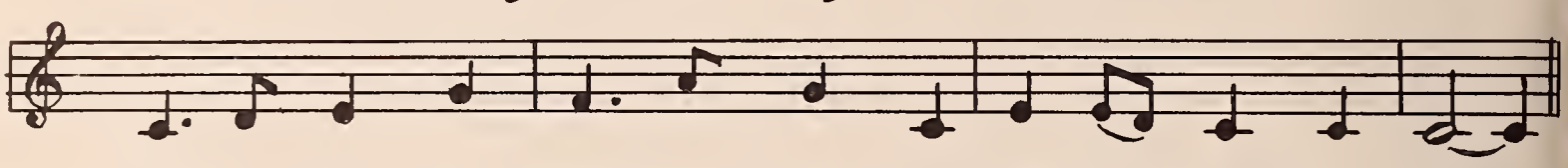


Come all ye true born shan-ty boys, who ev-er that ye be. I would

have you pay at-ten-tion and lis-ten un-to me, con-



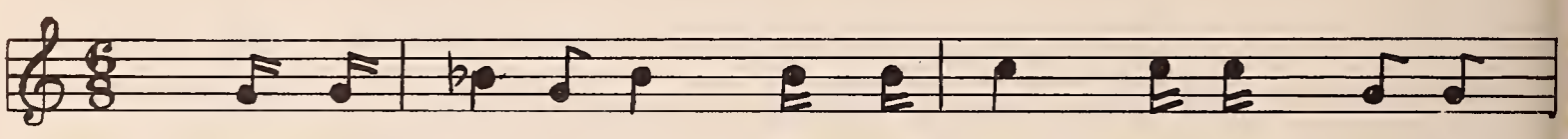
cerning a young shan-ty boy, so tall gen-teel and brave, 'twas



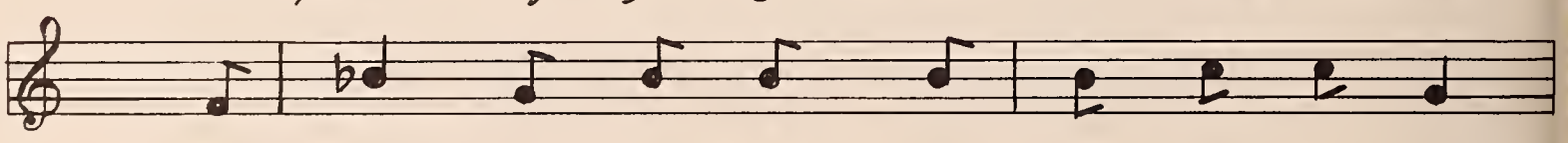
on a jam on Ger-ry's Rock he met a wat-'ry grave

was traditional, more or less varied, seldom original; doubtless their musical appreciation grew by what it fed on.

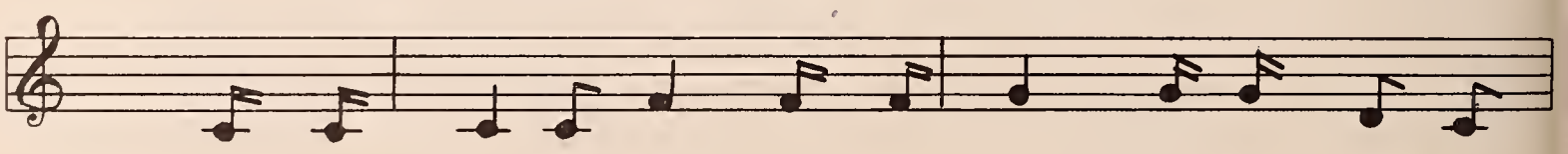
What is true of Shanty-man is true of Cowboy in the main. Yet — listen! The Cowboy is "improvising lullabies(?) — to prevent stampedes."



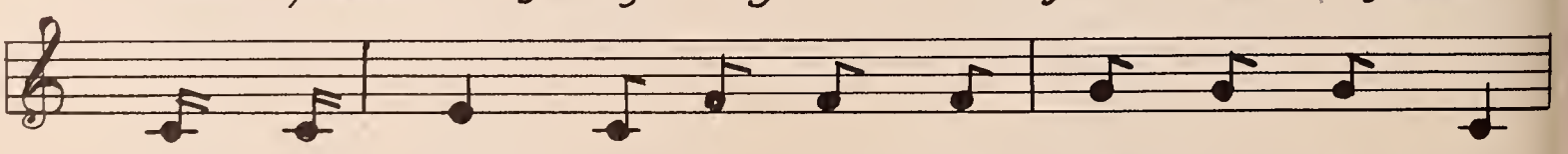
Whoopee ti-ye-yo, git-a-long lit-tle dogies,



It's your mis-for-tune and none of my own



Whoopee ti-ye-yo, git-a-long lit-tle dogies



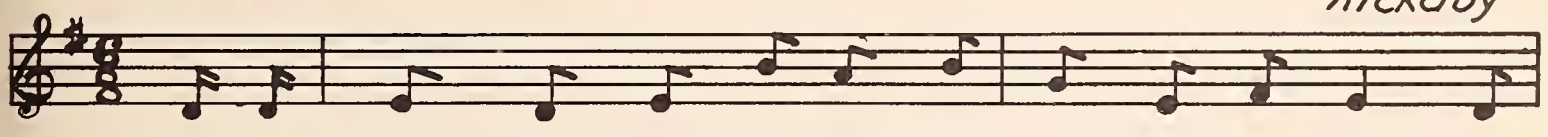
For you know Wy-o-ming will be your new home

* * *

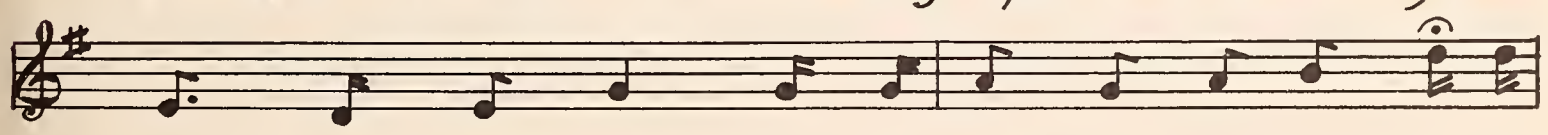
What keeps the herd from running,
Stampeding far and wide?
The cowboy's long, low whistle,
And singing by their side.

* * *

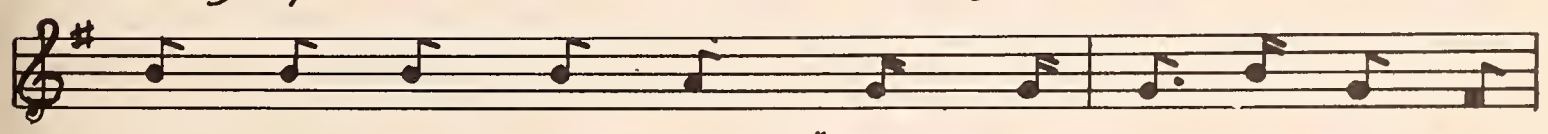
The loneliness of such a night ride the Lumberjack never knew ; night brought to him shelter and companionship. Instead of chasing "Little Dogies" by night, he plodded by day beside the Little Brown Bulls

Rickaby

Not a thing on the ri-ver Mc Clusk-ey did fear. When

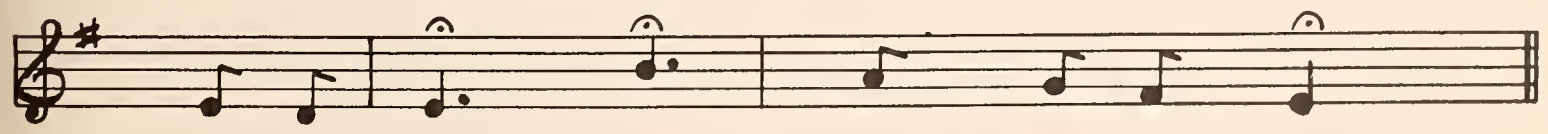
he drew the stick o'er the big spot-ted steers. They were



young, quick and sound, girt-ing eight feet and three, Says Mc-



Clus-key the Scotsman, "They're the lad-dies for me



Der-ry down, down, down der-ry down.

(Verse 7) *Then out came Bull Gordon with a pipe in his jaw,*
The little brown bulls with their cuds in their mouths;
And little we think, when we seen them come down,
That a hundred and forty could they jerk around.

Again, the wild logging rides of the Lumberjack the Cowboy knew only by hearsay — he could not have created the ballad of The Jam on Gerry's Rock. Both sang because

they <u>must</u> sing. Why?

"No group," says Franz Rickaby, "ever celebrated itself in song and ballad more than did the Shanty-boys of the Golden Age (1870 - 1900)"

But the singing dies away. Steam has won the battle against the winds. The valiant pine no longer is offered in sacrifice to carry aloft the wings of the wind-jammer.

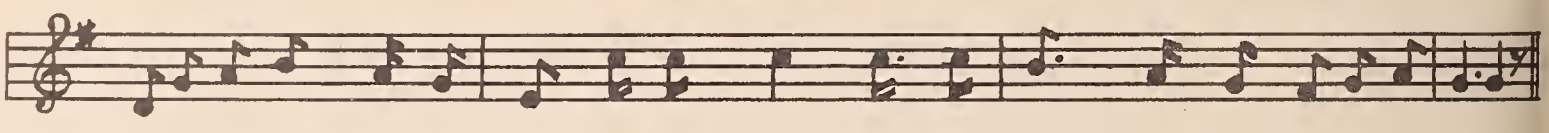
The native Woodsman has given place to the foreign Hobo; the ranges of the Cowboy have been largely turned into farms. In their songs live the colorful doings of these brave and sturdy men who were of the builders of our State.

Sarah Lowrie, writing for the Philadelphia Ledger, is quoted in "Singing Cowboy" as giving thus the universal marks of the Cowboy:—

"One joke — a fall from a broncho;
One sorrow — a lonely grave;
One temptation — oding loose in a prairie town;
One business — getting the little dogies back and forth to new lands."

Regretfully leaving them, we pause to listen to the chorus of <u>Home on the Range</u>, favorite song of the great and beloved Cowboy, Will Rogers.

Home, home on the range, where the deer and the antilope play.— Where



seldom is heard a dis-cour-ag-ing word. And the skies are not cloudy all day.

As the steam harvesters on Wild West acres are driving from the land Cowboy songs, so, notes Alfred Williams in his Studies in Folk Song, are "pulleys and cranks" of steamships banishing <u>Chanteys</u>. Not poetic spirit but usefulness was the parentage of the chantey: as in earliest Folk Song, an urge is their creation was the lightening of work by the aid of rhythm; when Jack Tar may make pulleys and cranks work for him he fails to sing — smokes, maybe, instead.

The best American sea songs, perhaps, were those born of the Wars of the Revolution and of 1812. Most chanteys have a long history; are borrowed from nation to nation. It was interesting to see recently a press notice of a revival at the Seamen's Church Institute in New York of chanteys by a quartet of unemployed seamen, coached by "an old-time chantey man who had actually sung the picturesque old tunes aboard sailing ships."

Songs of Jack Tar, Lumber-jack, Cowboy — can they be called Folk Song? The answer seems to be Quasi: for in their creation some of the hall marks of Folk Song are missing.

What is the sine qua non of Folk Song?

The germ of the Folk Song is of course the "get together" — the urge which brought the Cave Men out of their holes on to a communal forest clearing. In union they found strength to fight common enemies — human and beast not only, but that spiritual evil which makes it not good for man to be alone. Babyhood, in the race as in the individual, begets bodily activities before mental; therefore men, pulsing with rhythm, danced together before they sang together. We are learning in this era of "the bigger and better" that mere bigness often defeats its aim; a balloon may burst. Communal life originated the Folk Dance and the Folk Song. But as communities became towns and cities, folk gatherings dwindled; for the community, to make its own songs, must be, in degree, an unlettered community. Gummere, quoting, speaks of Folk Song which sprang directly from "the spontaneous elation of the croud." Other strong emotions, as of grief or anger, quickened faculties into song; so came the rhythmic recital of some exciting event, or the grieving in the Vocero — the early counterpart of the "keening in the wake." The most trivial fact or occurrence, if it strike the communal "funny bone," bubbles forth in song; for instance in "Katie Beardie," a "cumulative song."

Katie Beardie had a coo
Black and white about the mou;
Was na that a dainty coo?
Dance, Katie Beardie!

"Katie Beardie had a hen — grice" — &c., &c.
'A Folk Song composes itself."— So R. Vaughan Williams quotes Grimm. Katie Beardie makes plain the truth of the assertion.

Gordon Hall Gerould (The Ballad of Tradition) is authority for the statement that "it is highly improbable that many Folk Songs go back to the Middle Ages." But — the music of the Middle Ages was not recorded — musicians then were interested in the highly standardised music of Church or Court, not in the humble songs of humble people.

AUNT MOLLY JACKSON
KENTUCKY MOUNTAINEER
BALLAD SINGER

The Ballad — a term loosely used — ("A true ballad," Gerould insists, "traces its origin to an oral beginning, handed down orally.") derives in name as in fact (A Century of Ballads — Harold Simpson) from the ballata — dance; metrical therefore, it was almost always sung. Some one with creative imagination put in this form some striking incident, and others, repeating and adding to it, carried it down through decade after decade. To isolated communities it was as a journal of news. An individual gave it its start; its authorship was legion. Such an one with creative imagination was found by Mungo Park in an African hut where he was cared for over night; his hostess and her fellow laborers spinning, extemporized a song with him as its subject. Caedmon was but one of a peasant group who were all expected to create verse. Campbell, in "Popular Tales of the West Highlands", tells of the custom of meeting to compose verses.

Apply these facts as tests to Folk Song in America: in what do they fail?

Folk Song is dying out; has been, indeed, since the advent of the strolling musician — the Jongleur, Troubadour or Trouvère: the spread of culture and modern invention has given the death blow. As an art it is dead;

but the cry is heard — "Preserve its treasures for science and posterity." King Gustavus Adolphus of Sweden began the collection of Folk Song which that country still continues. "American Folk Songs"— to quote The Etude — "in their entirety, are being recorded by the Library of Congress, by means of films, phonograph records, photostats and other mediums"

What is the value of Folk Song? Its intrinsic beauty, fitting it to be the basis of great Art Music: its revelation of national character. R. Vaughan Williams, unexcelled authority, declares. "It is the ordinary man, the 'divine average' of Whitman, for whose musical salvation the folk song will be responsible."

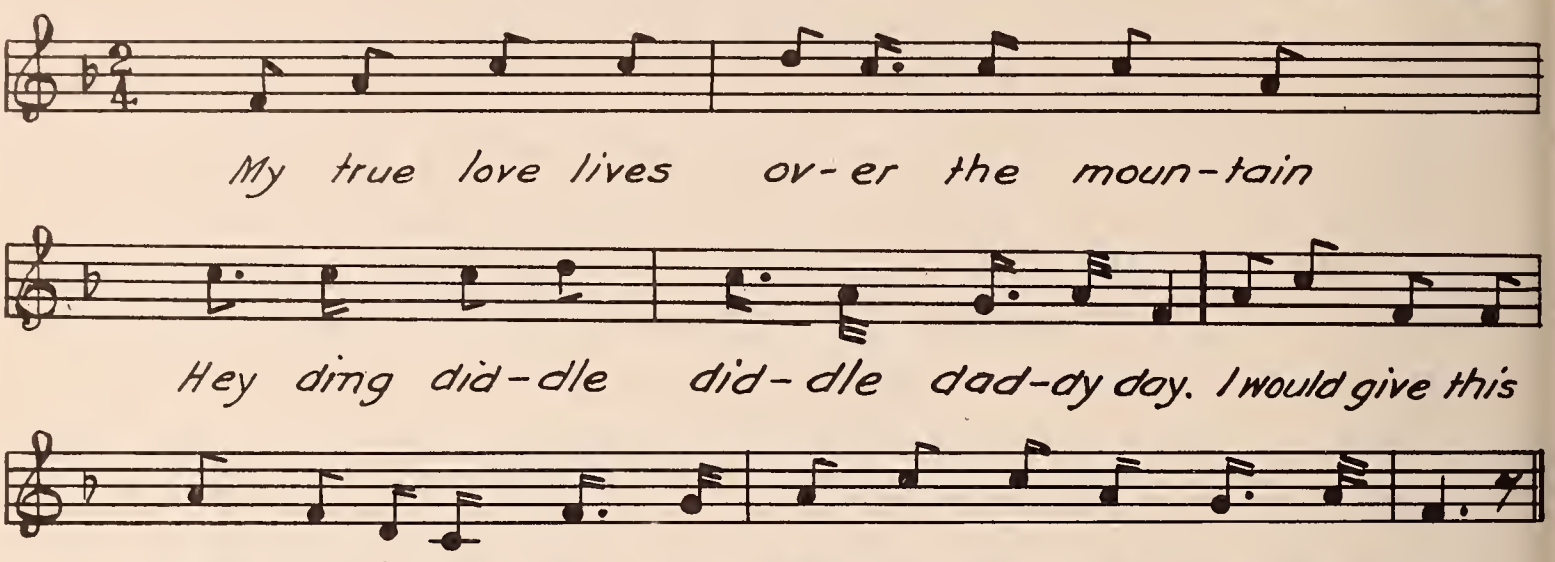
Folk music we have heard coming from sea and land — forest, prarie, fertile valley. But mountains tower everywhere; what of music on these heights? "The rocks are a refuge for the wild goats, and so are the high hills for the conies." Yes: and here, too, are the nesting places of song; in the generous leafage of the trees the feathered folk sing, and in the scattered cabins sing the human folk. Some of us have dreamt of the day when, the radio being common in pocket size, we may catch at will the thronging spirits of the sound waves. With the announcement that such an instrument has been produced let us imagine ourselves in its actual possession as we wander over the mountain ranges in Kentucky or Tennessee, the Carolinas or, farther West, in the Ozarks. Our first "catch," maybe, is the small but gaily shouted rhyme as familiar to our ears as to those of the juvenile singer, only the last couplet a surprise:-

LIFE'S EVENING IN THE HILLS

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the sky so blue,
Make my wishes all come true.

Clicking off as we pass the school house, we click on as we approach a lonely, rickety cabin almost hidden amongst the trees.

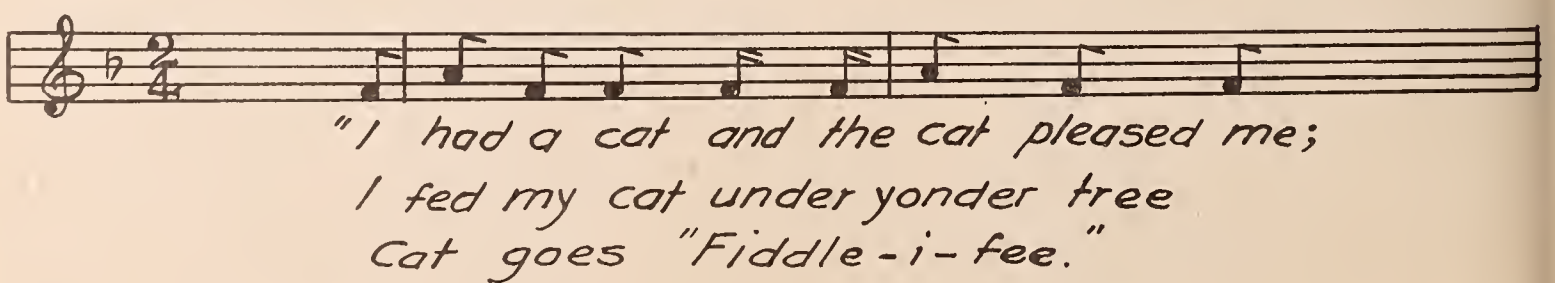
SOURWOOD MOUNTAIN *From Devil's Ditties*


My true love lives ov-er the moun-tain
Hey ding did-dle did-dle dad-dy day. I would give this
world if I was with her, Hey ding did-dle dad-dy day

Perhaps the rhythmic stamping of feet next smites the ear and above the stamping we hear familiar strains — Turkey in the Straw ("Probably," says John Tasker Howard, "the nearest approach to a truly national folk song that we have.") John Brown's Body, Wait for the Wagon, Darling Nelly Gray, Ain't Gonna Rain No More, Shoo Fly — lost among the trees somewhere is a "play-party" in progress, or it may be, an "infare wedding." Charles Morrow Wilson tells us in Backwoods America, the singing is "folkishly original, for the merry-makers must sing their own songs and manufacture their own mirth as they go along."

TENNESSEE MOUNTAIN HOME

Katie Beardie would be at home here as in her own long-past century hearing this barn-yard song:—



Continuing thus:—

Hen goes "Chimmi chuck"— and duck, goose, hog, dog, cow, &c., follow, each in his own language.

"Old Mister Rabbit" is a specimen of their doggeral ditties, "just for fun."

Old Mister Rabbit
You've got a funny habit
Of jumpin' in the garden
And eatin' up cabbage."

Warming up to high degrees of excitement and fun, they begin "the distinctly American institution of various dance figures — marching, skipping, circles, &c. &c. For this they must have a "caller" with stores of songs and a knack of improvising "filler verses." (Read Charles Morrow Wilson's portrayal of these hilarities and you will wish indeed for the speedy marketing of pocket radios capable of catching any locality at will.) They never care to stop; long and late the singing goes on. Often there are song contests — one settlement against another. What is the compulsion? They must sing! Their ancestors brought with them the habit from the old countries. Washed up by the flood of circumstances on to those remote heights, they have been lost to the world. Isolated more completely and sternly than Lumberjack or Cowboy they must live for one another, create diversion for one another, or — kill one another. Happily, according to those who know, mountain feuds are passing away.

"Not religious," we ask, "are they?" Our pocket radio will answer that by its catches of "holyings," "revivals," "bush-arbor meetings," the shoutings, hysteria and unhealthful emotions often lead to a downward rather than an up-ward trend in morality.

Unlettered — wofully: though we know of the noble efforts being made to bring them culture; and of their mighty efforts to achieve culture. Their folk songs, Mellinger E. Henry says, "tell of the background and interest and everyday philosophy of a great and enduring race." Both he and Cecil Sharp are impressed with the "innate"

and "high level" of culture manifested by the mountain people due, partly, to the racial heritage of fine qualities, partly to the leisure resulting from their simple life. Life with the Mountaineer is an eternal Now: instead of "preparing to pucker," then "puckering," they "whistle." Singing is as common as talking; therefore their Folk Song is a mirror.

MOUNTAINEERS ROUND THE HEARTH

Charles Morrow Wilson (Backwoods America) compares the dwellers in the Ozarks with the Elizabethan peasantry, their vocabulary bearing strong resemblance to their English ancestry even back to the Anglo-Saxon. "Collops", name for a delectable mince, survives from Piers Plough-man. They "ax" you for the loan of a "poke" to carry some "sallet from your garden, the poke to be returned promptly when it's "usen."

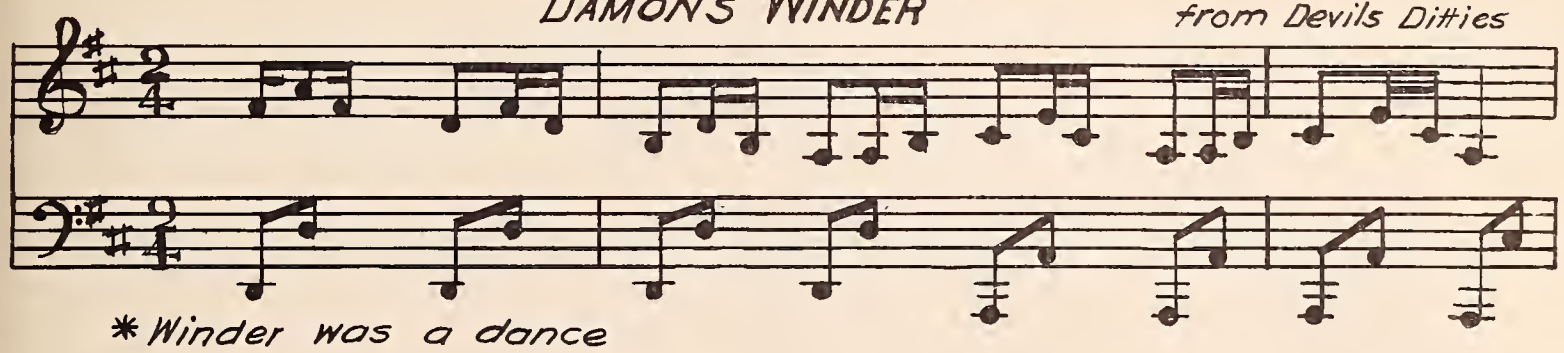
In the widely varying titles given in "Songs Sung in the Appalachians" we see reflected the many features of the life of the mountaineers — as here, taken at random :— Drunkard Song; Fair Ellen; River, Stay Away; Jesus is a Rock; Jonah and the Whale; You Better Love the Methodist.

Was ever the Mule better characterized than in the words of one of their songs:—

* * * "made of ears and dynamite"?

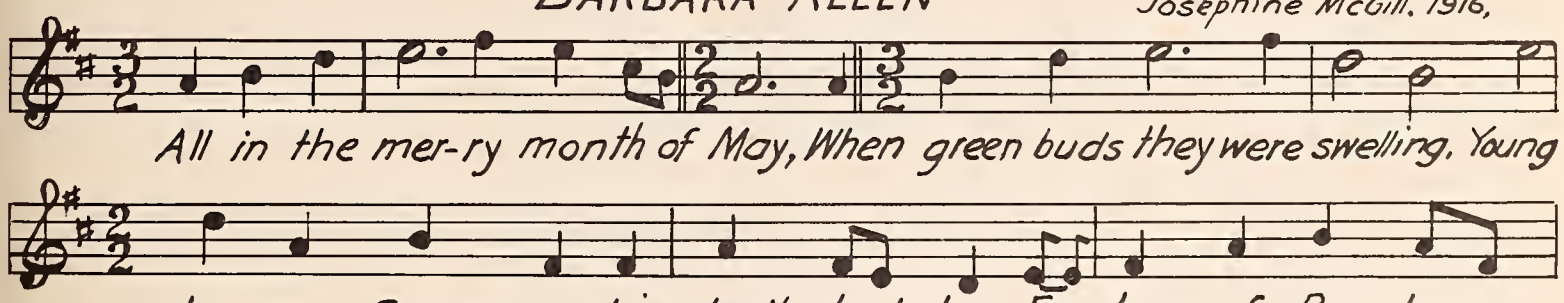
The vast number of their songs is indicated by the fact of a family instanced by Mr. Henry where the children and grandchildren had learned all the songs known to older

generations. "Uncle Sam" of Great Smoky Mountains said he could "sing all night and nary repeatin'." "Devil's Ditties," most of his songs, he acknowledged; but he respected others' convictions and left his banjo home when he visited Baptist neighbors who did not "<u>believe in music!</u>"

DAMON'S WINDER * from Devils Ditties

* Winder was a dance

Scores of the old traditional English and Scottish Ballads are treasured by the mountaineers, including many found scattered wherever folk sing. Where will you not find "Barbara Allen"? — Known to many singers as "<u>Bar'bry Ellen</u>"

BARBARA ALLEN Josephine McGill, 1916,


All in the mer-ry month of May, When green buds they were swelling. Young
Jemmy Grove on his death bed lay For love of Bar-ba-ra
Al-len

The Kentucky Mountains are especially prolific in later folk ballads of American subject and origin; as, <u>Little Omy Wise</u>; <u>Springfield Mountain</u>. Josephine McGill in <u>The Musical Quarterly</u>, 1918, instances "local improvisations, <u>notably feud songs</u>." Also we find many religious and play songs.

The <u>Outline</u> — a mere finger post — points urgently to the storehouses of balladry named in the Bibliography, especially to the <u>Ballad of Tradition</u>, by Gerald Hall Gerould.

Cecil Sharp, quoted by Mr. Henry, "laments the removing of the gem from its setting;" but, " says Mr. Henry, "the tune is not merely the 'setting' of the song; it is the vital part of it." American balladry without its 'air,'" says Franz Rickaby" is ineffective, sometimes even ugly, like a boat hauled up on shore."

Again, the "Finger Post" points to the Bibliography, reminding the reader, as concerning Negro Folk Song, that "notes give no idea;" one must hear the music. The music, according to Mr. Henry, "has deteriorated less than the ballad words; according to Mr. Gerould," not at all in a century and a half." Our mountaineers, the latter declares, "have melodies which are often exceedingly beautiful."

FIDDLIN' BILL HENSLEY
STRADLEY MOUNTAIN, N. C.
WORLD CHAMPION, OLD TIME FIDDLER.

One marvels at the spirit of these born musicians who "must sing" whether with untrained voice or home made instrument. Josephine McGill tells of the singing of the children of the Hindman School Settlement in Kentucky to the accompaniment of the "crude and popular instrument — a hickory limb strung with a single wire an improvised banjo is of pine or cedar for neck, coon or fox-skin stretched over a hickory hoop for sounding board — possibly the whole is a long-necked squash.

A "dulcimore" is a home made music box, a goose quill eliciting song from the wires. The story in told of a man who kept up his courage all night as a creek rose violently by scraping away on his hickory limb monochord.

If you want to be inside - as far as words can be the key — if you want to see a contest of fiddlers — if you want to hear the glee and the agony, the joy and tender sadness that a "hill-billy" can draw from his crude and beloved instrument, read Stephen Vincent Benet: "The Mountain Whippoorwill." It will help you to imagine what was the magic of Damon's Winder fiddled for Jean Thomas by "Blind Jilson," "The Singing Fiddler of Hope Valley

whose "grandsire" had "learned it to him fifty years before" — "the loveliest frolic tune that ever fell on human ears", says Jean Thomas.

With all the strength and ardor of which it is capable this mere finger post points you to that delectable book, "DEVIL'S DITTIES."

Premiere of an American Opera in the Mountains. Harrison Elliott and Josephine Browning singing in his opera. "The Call of the Cumberlands." Fifth Annual American Folksong Festival at Ashland, Ky.

Bringing the Drama to the Mountaineers. A woman of the Hills of Tennessee as she appeared in one of her sketches

Irene Bewley, Monologist.

Early American Setting for a Play. The Schoolhouse, Piney Peak, Grayson Co, Va. A one room log cabin, Monologues of Mountain life and scenes from "The Taming of the Shrew" were recently given here by Irene Bowley.

V

GLIMPSES OF AMERICA'S YESTERDAYS AND TODAY

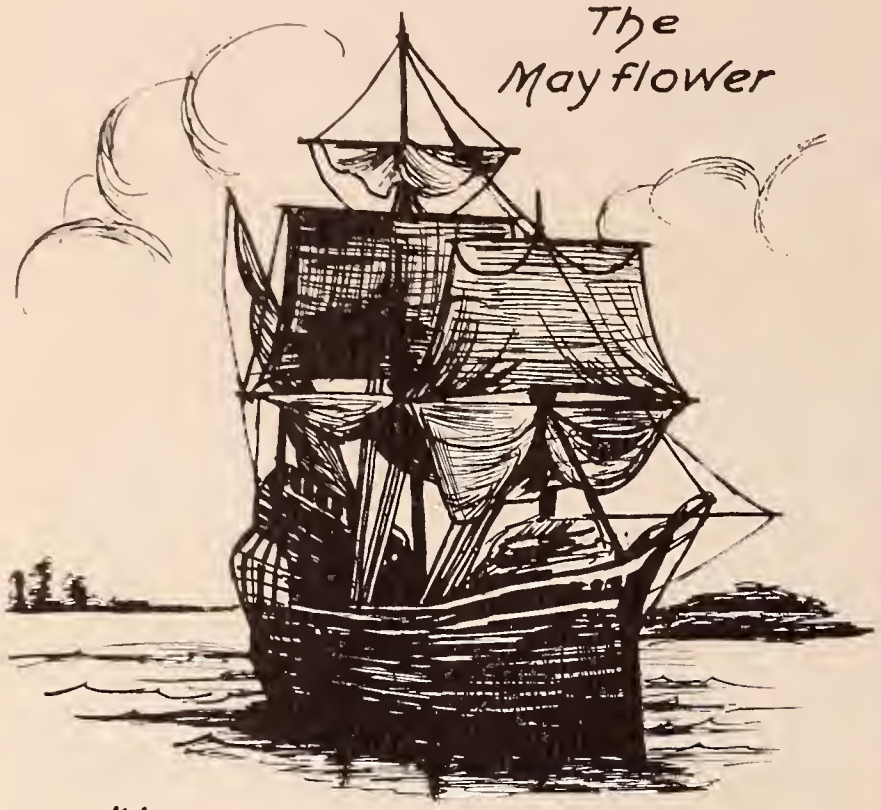
Landing Negroes
Jamestown, Va.
1619

Nearing the end of her short voyage, the small ship Outline leaves a narrowing wake. The immediate waters are abundantly accessible to all who have the wish to be fishers therein: the Outline is not a freighter; a pathfinder rather, pointing to treasures in the hope that those who may have been her passengers may let down their nets for the rich enjoyment sure to reward their efforts. The cabin holds an exhibit of things of moment marking America's progress in music from the early settlements up to to-day

Ships from Spain, ships from the England of Cavalier and of Puritan, brought the shadowy beginnings of the music of nations whose long inheritance of material and technic was to displace the aboriginal music and lay foundations for that still uncreated American art. Settlements of Spanish ecclesiastics on the Pacific and Gulf coasts in the 16th century left a scarcely traceable impression; later combining with the French, the Spanish non-ecclesiastics brought to the South the lightness and gayety that blossomed into the special type — Creole music.

Watching the early arrivals amongst the five or six nations to whom we owe the foundation of our country we catch scarcely a glimpse of their musical instruments amongst the scanty impedimenta allowed by primitive conditions of travel: Necessity forbade hyacinths.

Our African brothers in their unexpected voyages to the New World had no time to pack any of their beloved instruments; in fact, so ill-arranged was the tourist cabin that the hold below decks was sufficient only for the carriage of their ebon selves, economically crushed together though they were. Yet — as in the case of the slave ship landing its stolen cargo at Jamestown, that which demands and creates musical expression, the adventurers brought with them, the love of music. This is true of Pilgrim and Puritan as of Cavalier. The skipper of the Outline recommends with all urgency the revolutionizing study of The Puritans and Music by Percy A. Scholes, who comments on the description given in the Brief Narrative of Winslow, one of the Mayflower's company.



The Mayflower

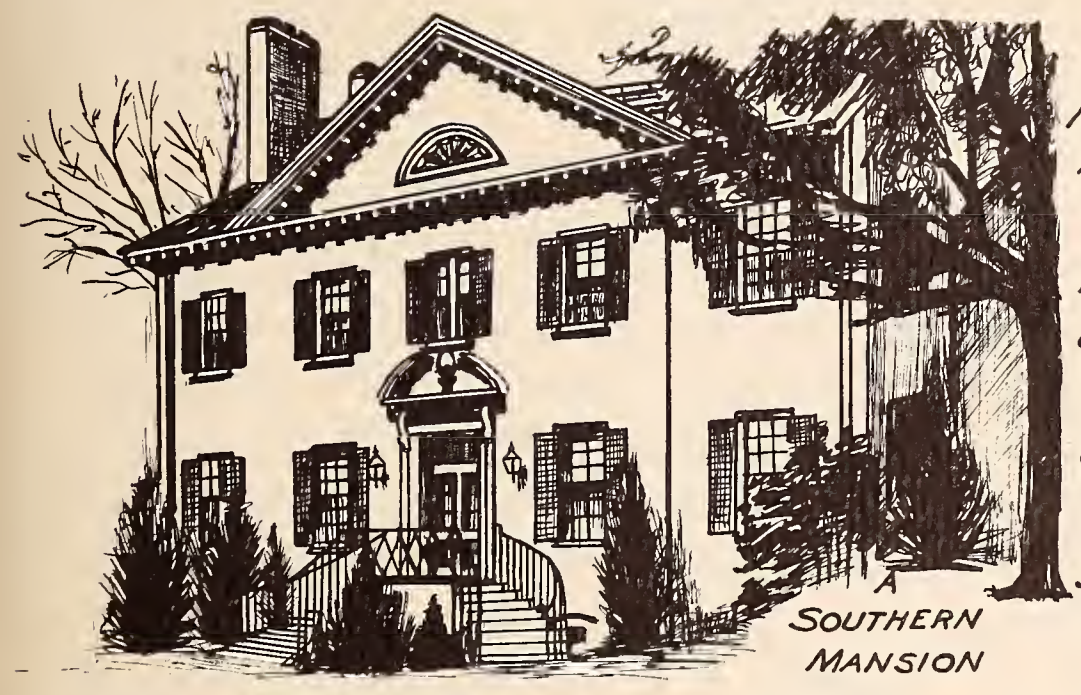
Landing of the Pilgrims
1620

"It is not certain that Winslow's expression 'many of our congregation very expert in music' means more than that there were good psalm-singing voices. I would not dare to go so far as to say that there were instrumentalists on the Mayflower, though I think this more than likely, for the Pilgrims, as a body, were no uncultivated boors."

Mr. Scholes' book is dedicated to "the memory of" two old friends, Oscar G. Sonneck and Henry Davy, both of whom had resented the almost universally received estimate of the Puritans as a people without "music in their souls." Of such importance is it to have this aspersion done away with that the Outline must pause beside this picture long enough to quote Sonneck, Chief, Music Division Library of Congress 1902-1917. In his Early Concert Life in America he anticipated the time when "some historian" would unearth and collect the musical data pertaining to our musical life before 1700 and would reveal the fallacy of the accepted belief that Providence had been prompted "to send to our shores, out of all the millions who inhabited Europe, just those few thousand beings who had no music in their souls."

PLYMOUTH 1662

RESIDENCE OF GOVERNOR BRADFORD



A SOUTHERN MANSION

What do these two pictures say, or seem to say, concerning the contrast between the music of North and South? "The Cavalier," says Imogen Clark (Old Days and Old Ways) "obeyed Sir Thomas More's injunction — 'to be merrie in the Lord.'" Music was in the air, within and without, with much singing and dancing, with slaves for fiddlers, usually Negroes, but often white convicts sent from England to be sold; even sometimes boys and girls kidnaped from London Streets.

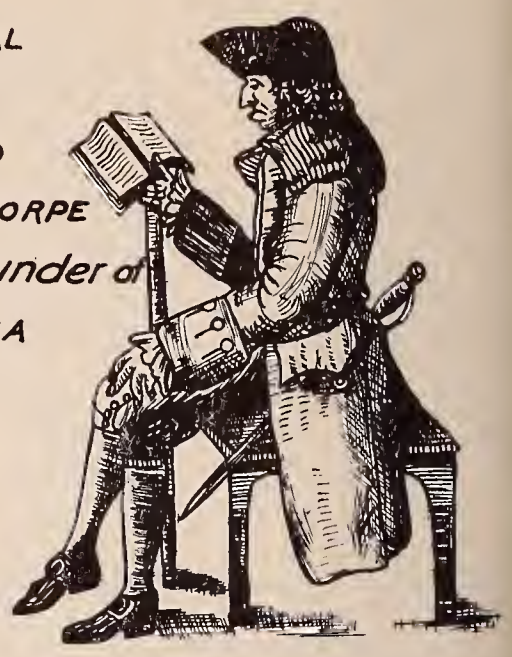
Mute evidence as to music in the home comes from the prosaic inventories of household effects: in the South, abundant record of flutes, flageolets, fiddles; while the Puritan colonies present the alliterative data of "pots and pans."

More nearly allied to the Puritan than to the Cavalier, in Georgia, colony of a man of one (great) idea, we find an almost total lack of music: to draw free breath was doubtless as sufficing to Oglethorpe's liberated followers as to cause that exulting breath to bring any the choicest melody from

flute or horn; though, indeed, to compare Georgia with North or South is an anachronism, more than a century in either case separating the founding of the settlements.

SOME PROPERTY OF
--MILES STANDISH

GENERAL
JAMES
EDWARD
OGLETHORPE
The founder of
GEORGIA



THE FIRST MEETING HOUSE
SALEM, MASS.

Within such rude walls as these of the First Church in Salem, 1634, did the Puritans of New England first raise their voices in song. What of the song? They sang the words of Sternhold & Hopkins version of the Psalms published in 1562; also (they supposed) the tunes set thereto: in reality, each, singing by "rote," since the small stock of books brought from England early dwindled, created his own variations. "A cacophantic horror," W. Dermot Darby (in Music in America — Vol. IV of The Art of Music — Farwell) dubs "the jumble and confusion." Dissatisfied with the translation of the Psalms given in the Sternhold and Hopkins version, the divines gave to the people in 1640 the BAY PSALM BOOK, the first book printed in America (an almanac being the first printing of the press in Cambridge.) This, however, contained no music; tunes were added in the edition of 1690.

The Pilgrims now began the battle of "rote" and "note." John Cotton published a tract in 1647 declaring that the "singing of the Psalms with a lively 'voyce' is holy duty of God's worship."

THE
VVHOLE
BOOKE OF PSALMES
Faithfully
TRANSLATED *into* ENGLISH
Metre.

Whereunto is prefixed a diſcourſe declaring not only the lawfullnes, but alſo the neceſſity of the heavenly Ordinance of ſinging Scripture Pſalmes in the Churches of God.

Coll. III.
Let the word of God dwell plenteouſly in you, in all wiſdome, teaching and exhorting one another in Pſalmes, Himnes, and ſpirituall Songs, ſinging to the Lord with grace in your hearts.

Iames V.
If any be afflicted, let him pray, and if any be merry let him ſing pſalmes.

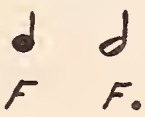
Imprinted
1640

BAY PSALM BOOK, – TITLE PAGE

John Tufts, of Harvard, furnished the first instruction book of vocal music in America. In his "easy method" letters take the place of notes on the staff, F S L M standing for Fa Sol La Mi, representing scale tones thus :—

I II III IV V VI VII I
M F S L F S L M

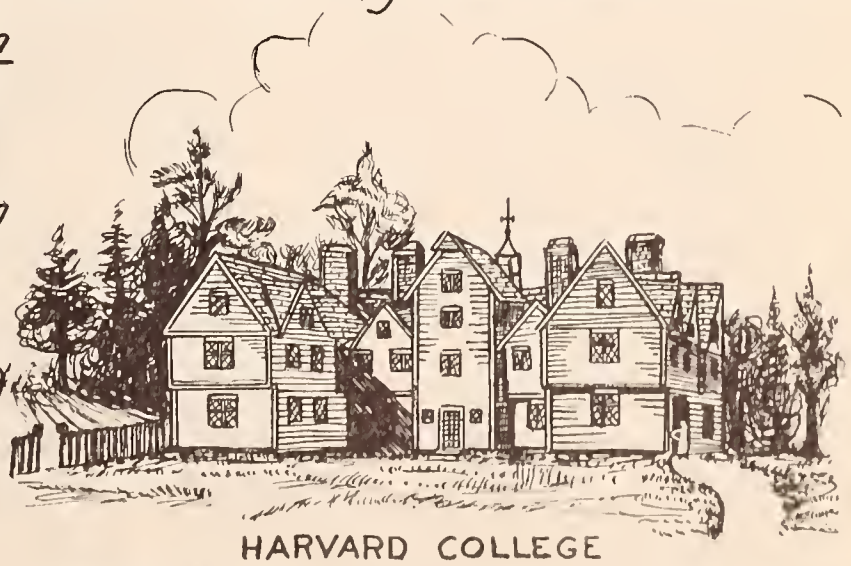
Time was thus represented :—



F F. F:

What of Psalmody in the South, holding allegiance to the Church of England ? Did the Cavaliers sing Sternhold and Hopkins ? Yes ! even "lining out" the stanzas. Here, too, was revolt against unworthy psalmody as is attested by the publication in London of The Psalms of David, for the Use of Parish Churches, 1791 – an original printing of which has recently been lent the writer by its owner. "The Version of Tate & Brady" (1696) "used in this book," says the Preface, "is generally allowed to be much superior to that of Sternhold & Hopkins."

With the impetus of the awakened interest in music, singing schools and books sprang up with mushroom-like rapidity in New England; Grove lists about 200 compilers of tune books up to the year 1800. Leading the line came our professional musician, William Billings, tanner, his earliest efforts in composition being tunes "pricked" on the hides hung on the walls of his workshop In 1770 (we note that the year gave Beethoven to the World!) Billings published the first of his six tune books, nearly all of its psalm tunes, "fuguing



HARVARD COLLEGE
"Very faire and comely within and without," says New England's First Fruits 1643

pieces" and so called "anthems" being of his own composition; roughly wrought, often absurd, these creations of the uncouth, misshapen little eccentric yet came to have wide appeal and "provoked" other lovers of music to better "works." The man was vital," says John Tasker Howard." Three signal events are credited to him — the forming of a singing school which led to the found ation of The Stoughton Musical Society, in 1786, the oldest musical society now existing in the country; the introduction of the 'cello into church music, and the use of the pitch pipe as an aid in choir training.

OLD BOSTON

Intrigued more or less by the "fuguing" style, Billings' successors for about fifty years produced a vast quantity of vapid airs which at last brought revolt. Lowell Mason being the leader. Introducing musical training in the public schools of Boston, he also established conventions for the training of teachers, the attendance at which grew from 12 students in 1834 to 1,000 in 1849. Oliver Holden, Bradbury, Root, Hastings — names only to this generation — these amongst the long line of New England psalm tune composers.

DANIEL GREGORY MASON LOWELL MASON WILLIAM MASON

Psalmody gradually merged into Hymnody. Passing through a period of somewhat tawdry emotionalism, modern hymnology, started by Luther's wise use of folk song, has emerged into the dignity prophesied in the best work of Lowell Mason, with large debt to musicians from abroad. A signal event was the adoption by the Episcopal Church in 1866 of the English Hymns Ancient and Modern.

Not Psalmody was the musical foundation in our earliest settlement, Virginia and in the South generally. "Concerts"—I quote M, M, M,, writing in Farwell's Music in America — "have always formed the leading element in developing American appreciation of music." To Boston is generally accorded the honor of the first public concert on record, 1731; to Charleston, mother city of so much community music, that of the earliest song recital, 1733. Another "first" is a concert given in Philadelphia in 1757; Sonneck tells us that on that date the young George Washington entered in his ledger the item — "By Mr. Palmas tickets 52 s 6". The Boston concert "on sundry instruments," was held in Mr. Pelham's Great Room*** at six o'clock." Mr. Pelham sorely needed a "great room" wherein to conduct his various enterprises — engraving, teaching dancing, reading, writing, "painting on glass," keeping a boarding school and selling the best Virginia tobacco. The performers were "gentlemen" — i.e. amateurs, gradually superseded by professionals, refugees from European revolutions. The music rendered compares favorably with that of the same era in Europe. "Country Dances for the diversion of the Ladies;" "Young Misses admitted gratis" (though "No

ST. MICHAEL'S CHURCH
CHARLESTON, S. C.

boys * * * on any account.") "It is to be hoped that no person will be so indiscreet as to attempt climbing over the fences." (We may indeed pride ourselves on our improved manners! no program of Carnegie Hall is ever so endorsed.) Juvenile performers, children of adult virtuosi, often appear. Peter Van Hagen offered a piano concerto at eight years of age; Marianne d'Heward at five played "The Battle of Prague, the Ouverture de Iphigenie * * * with a number of other pieces * * * the playthings of the last six months."

Through the door of concerts came Opera, the "camel's nose" being Ballad Opera, given as early as 1722 in the Play House at Williamsburg, Va. Ballad Opera was hardly more than a stringing together of ballads set to the music of old songs. "On Tuesday the 18th instant will be presented at the Courtroom the opera of 'Flora, or Hob in the Well,'" was the announcement in the South Carolina Gazette, February 8, 1875, of "the first opera advertised by title for performance on American soil." (Sonneck) At the performance of the Beggar's Opera a few weeks later, for the first time in American Opera an orchestra was introduced; often a harpsichord feebly upheld the singing. Accused by Quaker and Puritan of "propagating vice and immorality" (a lady signing herself "Cleopatra"! in a Philadelphia paper calls the theatre "the Devil's Synagogue") infant drama and opera fought for life.

PARK THEATRE. NEW YORK
FIRST GRAND OPERA, 1825

The American Company was the successor to Lewis Hallam's London Company. From 1793 to 1800 were given in New York more than 120 musical dramas. The first American opera, probably, was "The Archers," the music

FIRST FOOT-LIGHTS
NEW YORK, 1758

FORT McHENRY

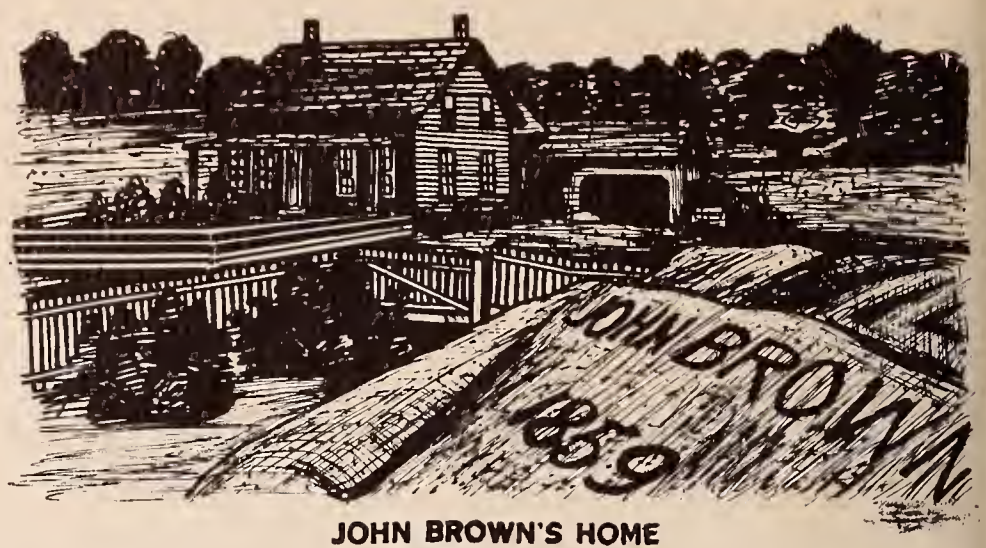
by Benjamin Carr, produced in New York, 1796. "Leonora," written by Henry Fry, 1845, is usually considered the first American opera of any importance.

It speaks something for the sincerity of professed lovers of music in its early days in America that they frequented its unworthy shrines. New York audiences in 1751 were attracted thus:— "The house, being new-floored, is made warm and comfortable, besides which Gentlemen and Ladies may cause their stoves to be brought." The Southwark Theatre in Philadelphia fought the heat of summer by a "wind sail" and by "fire engines * * * constantly playing on the roof and walls."

In 1823, Clari, the Maid of Milan, was given in New York, soon fading into oblivion but leaving its soul to live on in an old Sicilian air adapted to Payne's Home, Sweet Home.

John Tasker Howard quotes Sigmund Spaeth concerning our songs that in them "the history of American manners, morals and tastes is largely written." Each one of us doubtless has stored a personal collection of such songs; few omit Yankee Doodle with its foolish words derisive of the motley make-up of the Continentals. The sting was salved when Lord Percy marched out of Boston to the air of Yankee Doodle, and gloriously removed when Cornwallis left Yorktown to the same strains. There is interesting reading anent Yankee Doodle, The Star Spangled Banner, Columbia, the Gem of the Ocean. Songs born of war survive for

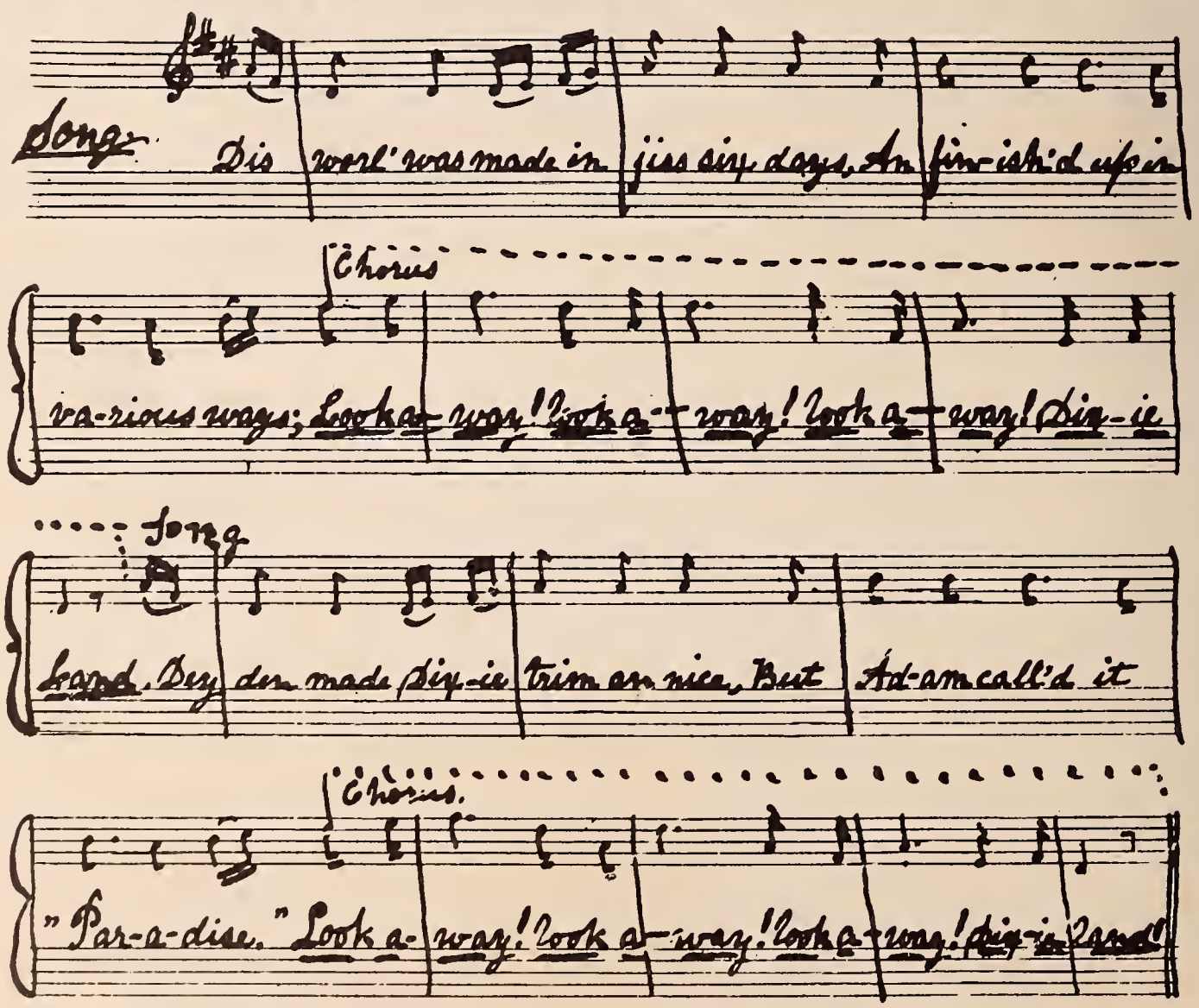
our delight to-day, the agony softened into sentiment — Root's Battle Cry of Freedom, the ageless Battle Hymn of the Republic, its words thrilling us though clothed in a "Down South" camp meeting melody, which in passage had done service in presenting John Brown's Body — the John Brown of the song being the butt of his fellow soldiers in bored inactivity, not the vituperated and venerat-



JOHN BROWN'S HOME

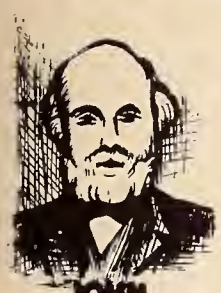
Dixie's Land.

After the original copy composed by me, in the year 1859 in the city of New York. Daniel D. Emmett.

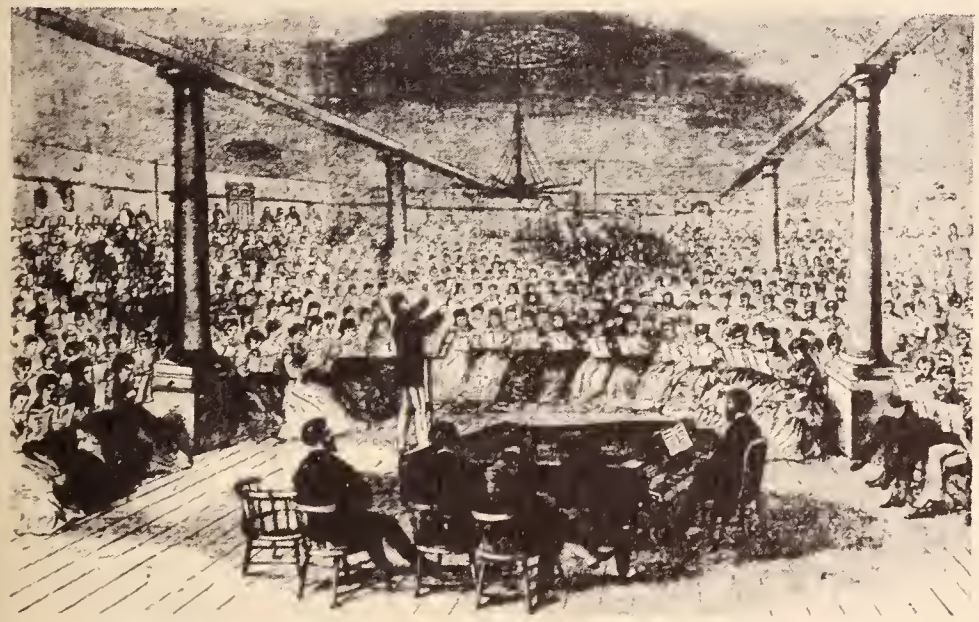

Song.
Dis worl' was made in jiss six days, An fin-ish'd up in
Chorus
va-rious ways; Look a-way! look a-way! look a-way! look a-way! Dix-ie
Song.
land. Bez den made dix-ie trim an nice, But Ad-am call'd it
Chorus.
"Par-a-dise." Look a-way! look a-way! look a-way! dix-ie land!

ed hero of Harper's Ferry. Claimed by North and South, beloved in both is Dixie, written "to order" though it was by Daniel Decatur Emmett in 1859 for immediate use in Bryant's Minstrels.

The cry for the "Bigger and Better" seems to have its inauguration in the monster Jubilee held in Boston in June, 1872. The crash and blare of Patrick Gilmore's band drove from the city gentle though valiant John Sullivan Dwight, whose Journal of Music was the pioneer of American musical magazines. The feature which redeemed this performance from utter crassness was the overpowering effect of the Spirituals rendered by the little company of the Fisk Jubilee Singers. They not only brought 20.000 people to their feet in wild acclaim, but "sung up" Jubilee Hall in Nashville, Tenn., through successive tours in this country and across the ocean.



JOHN SULLIVAN DWIGHT



REHEARSING FOR PEACE JUBILEE, BOSTON, 1869.

Stephen Foster, — knighted by John Tasker Howard as "Our American Troubadour" — has created for us an imperishable Treasury of song, as near to Folk Song as Art Song can ever be, a gift to our nation greater in its power to weld than all didactic and oratorical effort. Once join with heart and soul in the singing of Old Folks at Home and what chance is there for the survival of racial hatred and snobbery? Steadily, slowly, through the years of the young republic the seeds of American musicianship were sprouting, nourished by devoted pioneers

HOME OF STEPHEN FOSTER
PITTSBURGH, PA.

— teachers, publishers, benefactors : the Outline may honor them only by briefest mention. Lowell Mason's record has been nobly supplemented by his son William, long Dean of American teachers of music, and by the latter's nephew, Daniel Gregory Mason, writer and lecturer, and MacDowell's successor as head of the music department in Columbia University.

KATE S. CHITTENDEN

Since space forbids the naming of more than one representative teacher of today, the Outline is sure of the sanction of the profession throughout the country in giving that space to Kate S. Chittenden, of whom Harold Bauer has written as follows ;— "I am convinced that no musician has ever done more than Kate S. Chittenden in furthering love and understanding of music in this country." For thirty-two years connected with Vassar College ; assistant professor since 1918; Dean of the American Institute of Applied Music and Lecturer on the appreciation of music.— This epitomizes her career.

THEODORE PRESSER

As worthy successors to John S. Dwight and surpassing in accomplishment his farthest reaching dreams, we name with gratitude such publishers as Oliver Ditson and his successors; also Gustave A. Schirmer, and Theodore Presser. The Musical Quarterly (1915) edited by Sonneck and published by Schirmer, "takes rank as one of the greatest musical periodicals of the world." (Grove)

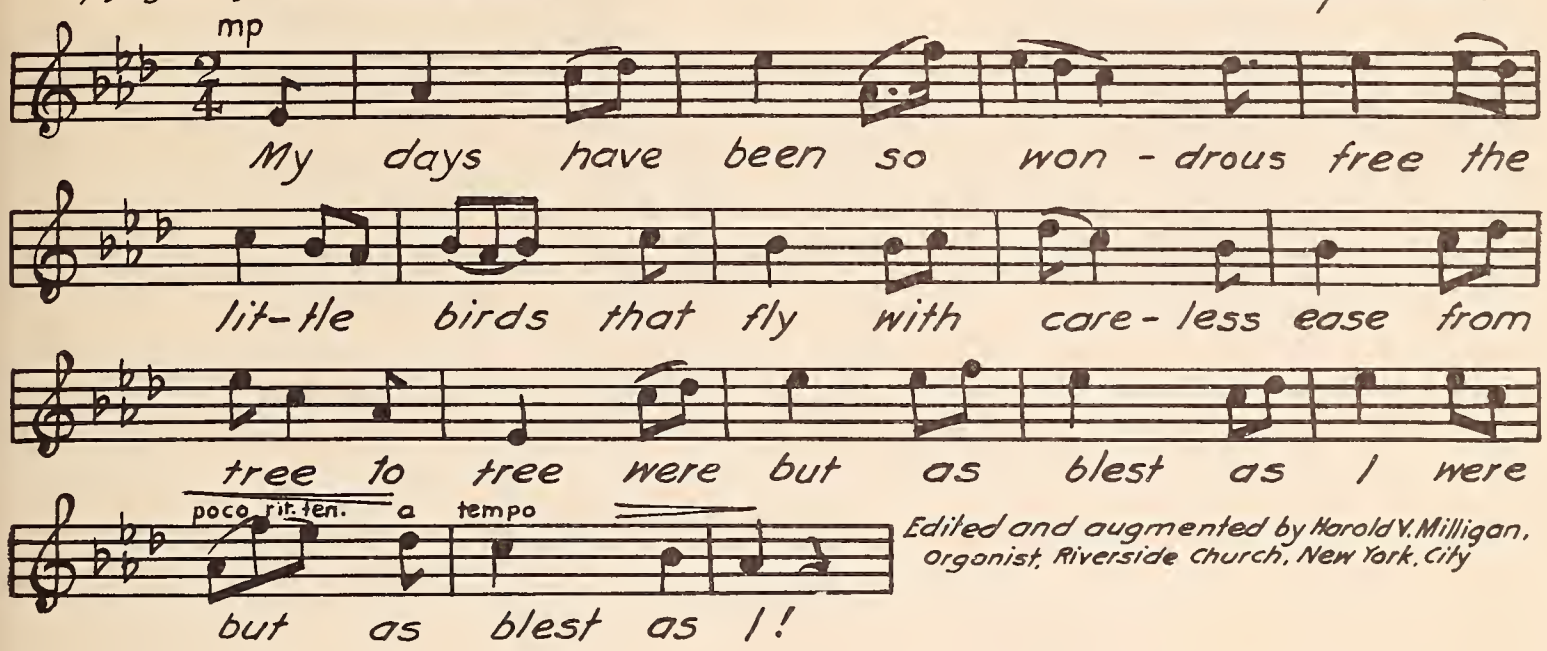
GEORGE EASTMAN

We make bare mention of such benefactors of music as Henry Lee Higginson, Harry Harkness, Flagler, Joseph Pulitzer, to whose munificence is largely due the life and vigor of the Symphony Societies in Boston and New York. Each year adds proof in geometric progression of the worth of the great schools of music endowed by such lovers of the art and of mankind as Eastman, Juilliard and Bok.

GUSTAVE A. SCHIRMER

MY DAYS HAVE BEEN SO WONDROUS FREE

Copyright by A.P. Schmidt, 1918.

Francis Hopkinson

mp
My days have been so won - drous free the
lit-tle birds that fly with care-less ease from
tree to tree were but as blest as I were
poco rit. ten.
a tempo
but as blest as I!

Edited and augmented by Harold V. Milligan, Organist, Riverside Church, New York City

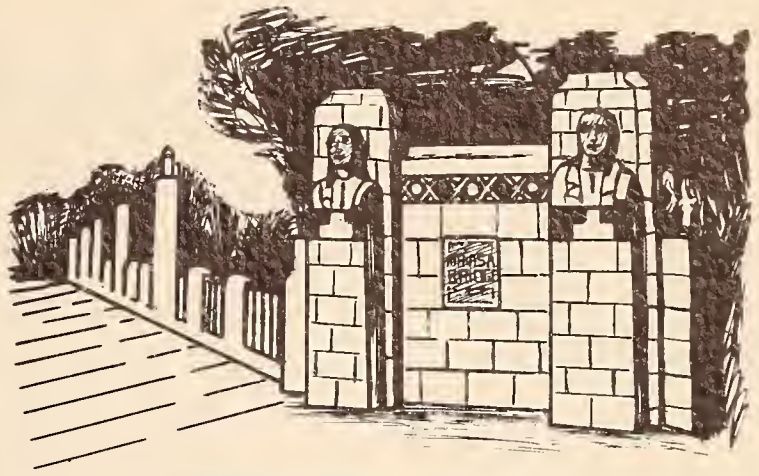
What of American composers? Not a professional musician as he himself avers, yet we count as our first American composer Francis Hopkinson, Lawyer, Signer of the Declaration of Independence, leader in Philadelphia's musical activities. His song "My Days Have Been So Wondrous Free" is the earliest American Composition in existence. Of utmost simplicity, his songs are yet worthy music.

If you will expand the skeleton chart on page 82 from the reading of authoritative books, it will serve as memory pegs for a clear outline of the development of music in America.

Americanism in music — what is it? The pennant flies aloft from our masthead with the question mark which the skipper has chosen as his symbol and raison d'etre, his aim being to awaken questions. He quotes again the distinguished authority, O.G. Sonneck; writing in 1916 he says, "We have no composer * * * genuinely * * * and consistantly American in point of style;" and and this judgment he affirms he will reverse "only when the younger generation composes, not as a rara avis, but as a matter of habit, pieces so thoroughly American in spirit as Mr. Chadwick's "A Vagrom Ballad." In this critics are agreed — it is not the portrayal in tone of American subjects that makes a composition American, nor yet the introduction of bits of Indian or Negro melody. Cadman, Lieurance, are not writers of American music because they used Indian themes. Said MacDowall (I quote through John Tasker Howard) "What we must arrive at is

64881

PERIOD	CHARACTER	TYPES	EXAMPLES	NAMES
1607 — 1759 INFANCY	Inarticulate	Random performance of music brought by settlers	Nothing recorded	Conrad Beissel of Ephrata, Pa., supposed author of hymns published by Benjamin Franklin
1759 — 1800 CHILDHOOD	First attempts at serious work	Psalmody Hymnody Songs Marches	"My Days Have Been So Wondrous Free."	Francis Hopkinson
1800 — 1865 ADOLESCENCE	More maturity under foreign guidance	National airs War songs Piano works Opera	"Woodman, Spare that Tree."	Henry Russell Stephen Foster Gottschalk Wm. Henry Fry
1865 — 1900 EARLY MANHOOD	Free self expression	Songs Piano works Oratorio Symphony	Hora Novissima Ecstacy	J. K. Paine Chadwick Parker Mrs. H. H. A. Beach
1900 — present GREATER MATURITY	Approaching the heights	Every type from jazz to Symphony and Opera	Sea Pieces The King's Henchman	Nevin MacDowell Gershwin Deems Taylor



MINISA BRIDGE, WICHITA, KAN.
NAMED AFTER
POEM BY LIEURANCE

the youthful optimistic vitality and the tenacity of spirit that characterizes the American man."

There are gifted beings who can read from the page of musical notation the thought and emotions of its creator almost with the ease with which the average man reads novel or poem: to some degree most musically educated people have the power. Few, however, can dispense with the need of audible apprehending of the creator's message — for the joy and re-creation of mankind we need "the noble army of Interpreters. Her musical sense awakened in early youth by the stream of musicians welcomed to her shores, America has been continually and increasingly blessed by the multitude of foreign artists of varied gift until now her own sons and daughters are taking rank in numbers and worth with those of other lands. It is an "embarrassment of riches" that excludes from the Outline's modest exhibit the face and form of any but the most meagre proportion of the great interpreters who have been and are building a musical America. Place of special honor must be given Theodore Thomas, pioneer orchestra builder, constant friend of American composers, and inspiring educator of our people in appreciation of music. Significant in similar work was Leopold Damrosch, and, of to-day, is his son Walter, while the older son, Frank, has been prominent as an educator. Reluctantly omitting many eminent conductors, we fix our eyes on two active to-day in interpreting for us with continual inspiration, leaders of two great symphony orchestras — Serge Koussevitzky and Leopold Stokowski.

FRANK DAMROSCH

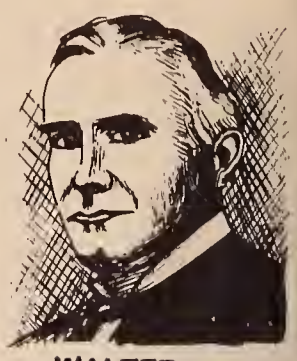
THEODORE THOMAS

LEOPOLD
DAMROSCH

Jenny Lind, visiting us in 1850, gave America

SERGE KOUSSEVITSKY

undying experience of beauty of interpretation even though not of greatest music; Ernestine Schumann-Heink, Marcella Sembrich, Lucrezia Bori;- beloved both for song and for devoted service to our country;


WALTER DAMROSCH

Ignace Paderewski, Josef Hofmann, Ossip Gabrilowitch, Harold Bauer, inspirers of musicians of America, friends to all its people; Fritz Kreisler and his fellow interpreters of violin music; Casals, Barrère and a host unnamed here, have monuments of gratitude in countless hearts.

HAROLD BAUER

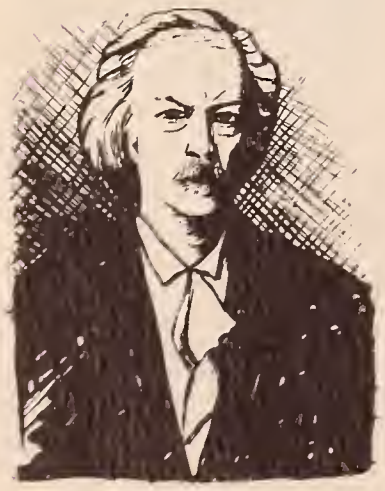
LEOPOLD STOKOWSKI

As for our native interpreters — "the time would fail me to tell of" all * * * who have "obtained a good report" and proud affection not only in their own land but abroad; familiar to ear and eye are Henry Hadley of orchestra renown; Albert Spalding, master of the violin, Olga (Samoroff) Stokowski of the piano, and John Charles Thomas, of endearing voice. Our junior artists, "arrived" or "arriving" — we wish them Godspeed.

OLGA SAMOROFF

Opera — a breath-taking word! Neither history nor description suffices: unlike the children of receding days,

JOHN CHARLES THOMAS


IGNACE PADEREWSKI

ALBERT SPALDING

FRITZ KREISLER

opera must be both "seen and heard." It has been through days of glory in America impossible to be dreamed of when the stars of the 18th century rhapodized by the light of tallow candles and to the gentle tones of the harpsichord. Of the great artists, men and women, who have made the fame of the Metropolitan to transcend that of all other opera houses, here or abroad we name but one — Mme. Ernestine Schumann-Heink, great singer, greater woman. On the day on which her name is penned here the morning papers caused sincere grief to thousands in the land of her adoption by the notice of her death on November 17, 1936.

MME. SCUMANN-HEINK

Opera in New York (its history here is its main history for America) outgrowing its first home in the Academy of Music, received its present housing in the Metropolitan Opera House, its organization accomplished April 28th, 1880. Henry E. Abbey, manager, lost $600,000 in the venture, 1883-84. His fortune restored by two seasons in Chicago opera, he returned to the Metropolitan, Maurice Grau co-operating and continuing after Abbey's death till 1903. Under Heinrich Conried, 1903-08, two operas marking opposite poles as to moral elevation were given — Parsifal in 1903 and (happily, one production only) Salome, in 1907. Giulio Gatti-Casazza, coming to us in 1908 from La Scala in Milan, has given us nearly three decades of opera in Italian, French, German and English. His retirement in 1935 had a tragic dénouement when his successor, Herbert Witherspoon, dropped dead in the opera house a few weeks after his appointment

GIULIO GATTI-CASAZZA

HERBERT WITHERSPOON

Edward Johnson, like Witherspoon a former Metropolitan singer of distinction, was chosen to fill his place.

EDWARD JOHNSON

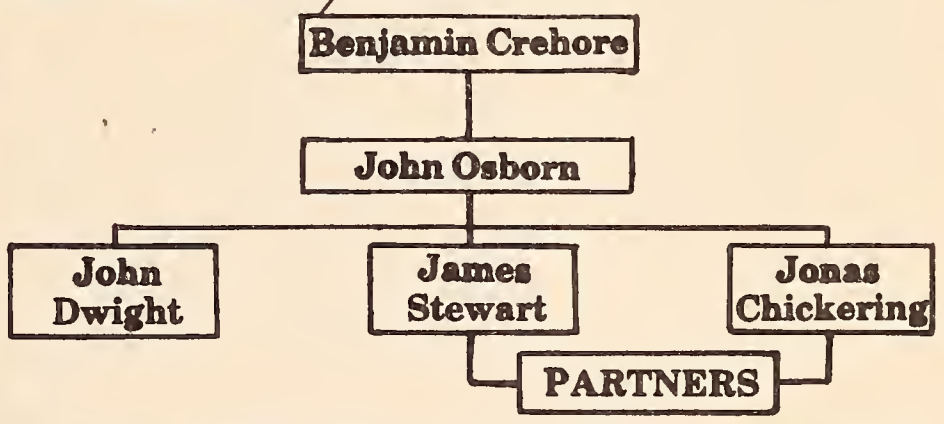
English, French, Italian, German opera — we have delighted in them all, and are now eagerly watching the dawn of a true American opera. It is a slim line that leads from The Archers of Benjamin Carr and Fry's Leonora to the latest opera by an American — In The Pasha's Garden, by John Lawrence Seymour. Yet — Mona, Horatio Parker's opera written by request of the Metropolitan and produced in 1912, proved its worth by the sincere response of audience and critics. The Pipe of Desire, by Frederic Converse, and Natoma, by Victor Herbert, had been given two years and one year earlier respectively: Herbert, however, is best loved for his light operas, almost forty in number. Reginald De Koven's Robin Hood will not soon be forgotten. Walter Damrosch has given us two operas, The Scarlet Letter and Cyrano, Henry Hadley the sparkling Cleopatra's Night. Deems Taylor's, The King's Henchman, written in 1927 on a commission from the Metropolitan, was pronounced by the great critic Lawrence Gilman "the best American opera we have ever heard." Later, came Howard Hanson's Merry Mount. In the Pasha's Garden is the latest American opera to be performed; Caponsacchi, by Richard Hagemann, which won high praise at its premiere in Europe in 1932, was to have been given in the spring repertoire of the Metropolitan in 1935, but was put off indefinitely "for lack of adequate setting."

Sharing with the artists of to-day in the worthy interpretation of music are the men who have devoted themselves to the creation and improvement of modern musical instruments. We may resent the (probable) fact that the first violin made on American soil was made in New York by one Geoffrey Stafford, ruffian, one of two hundred convicts sent over from England in 1691. No stigma attaches to the name of John Behrent of Philadelphia, who in 1757 made the first American piano, nor to that of

ORIGINAL WORKSHOP
STEINWAY PIANO

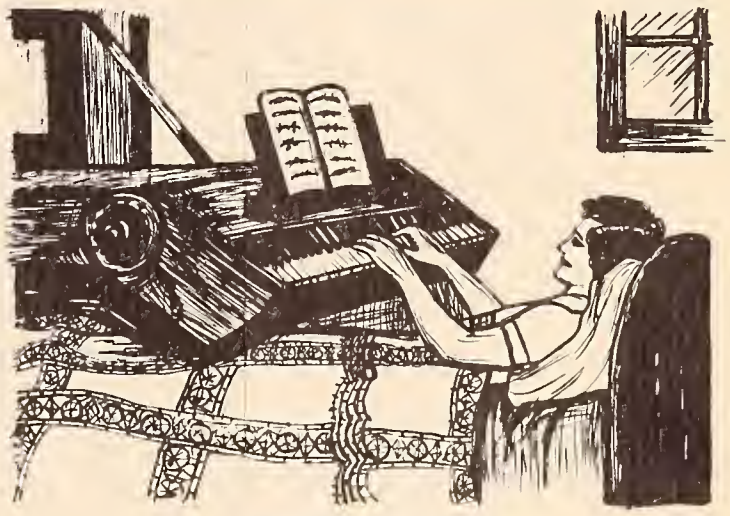
UPRIGHT PIANO, 1801.
ISAAC HAWKINS, PHILADELPHIA.

Isaac Hawkins, another Philadelphian, maker of the first upright piano. The following diagram shows the descent, by pupils, from Benjamin Crehore, making his first piano in Boston in 1798, to the famed Jonas Chickering — "upright, square and grand like his own pianos" —



The progress from a humble workshop in Varick St. to the noble building on 57th St., New York City, is "the outward and visible sign" of a great and deserved success by the makers of the world-renowned Steinway.

The various player-pianos, perfected in tone; the Quarter-Tone piano of Hans Barth; the Pipeless Electric Organ, invented by Lawrence Hammond of Chicago, are some of the wondrous developments in modern instruments. One which has strong appeal is the contrivance of a movable projecting keyboard making it possible for a bed-ridden lover of music to play the piano.



MUSICAL INVALID

Rather startling was the organization in New York a few years ago of a Conductorless Orchestra; more startling is the Orchestraless Conductor. In 1928, the young "Russian Edison," Professor Leon Theremin, appeared as such in the Metropolitan Opera House and in the Lewis Stadium, compelling tones from the silences of space to sound at the bidding of his hands, weaving them into the patterns originated by the great Masters. The howls and shrieks which escape from our radios are his slaves. Sir Oliver

LEON THEREMIN

Lodge wondered at "the extraordinary skill with which the 'howls' * * * have been utilized, controlled, made musical." Gabrilowitch, Erskine, Rachmaninoff, Stokowski and others have been deeply "impressed," and some are inclined to prophesy great results for the Theremin vox, the little desk-shaped, radio-like box with its magnetic rod capturing voices from space. In 1932, Albert Stoessel conducted sixteen instrumentalists — some of them Juilliard students — forming a "Theremin Electrotonic Symphony Orchestra."

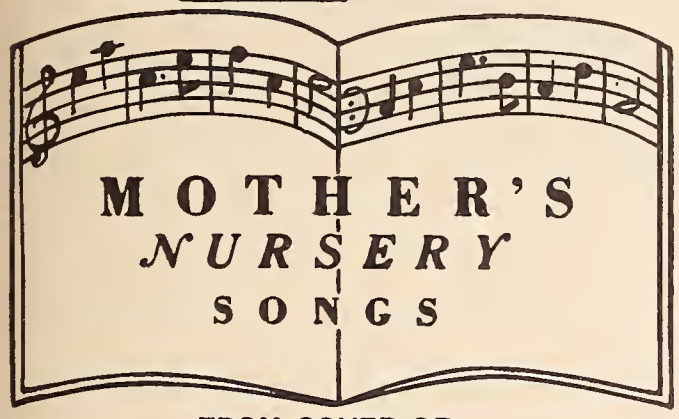
The first Organ in America — where was it? Possibly in Gloria Dei Church in Philadelphia; if not, then almost certainly in the Episcopal Church at Port Royal, Virginia, in 1700. In St. John's Church, Portsmouth, New Hampshire, may still be seen the Brattle Organ sent there in 1836, imported by Thomas Brattle of Boston sometime before 1713 and bequeathed to the Brattle Square Church; on its being refused there it was given to King's Chapel, whence it was later sent to Newburyport and finally to Portsmouth.

Had he lived a few months longer than his twenty-three years, Edward Bromfield, graduated from Harvard in 1742, might have been our first builder of organs; dying, he left an unfinished organ, the first to be built in New England, probably in the country.

In an old house in New Hampshire was found in 1923 a melodeon dated 1856 whose voice even in its seventh decade bore witness to the excellent work of its maker, Jacob Estey. It is probably one of the loads with he used to start out from his factory in Brattleboro, selling them in Vermont, New Hampshire, even Canada. The first of his organs, built in 1846, is still in use in a Brattleboro church. The Estey Organ to-day maintains the high standards of the founder of the firm. The American Organ to-day is pronounced the finest in the world.

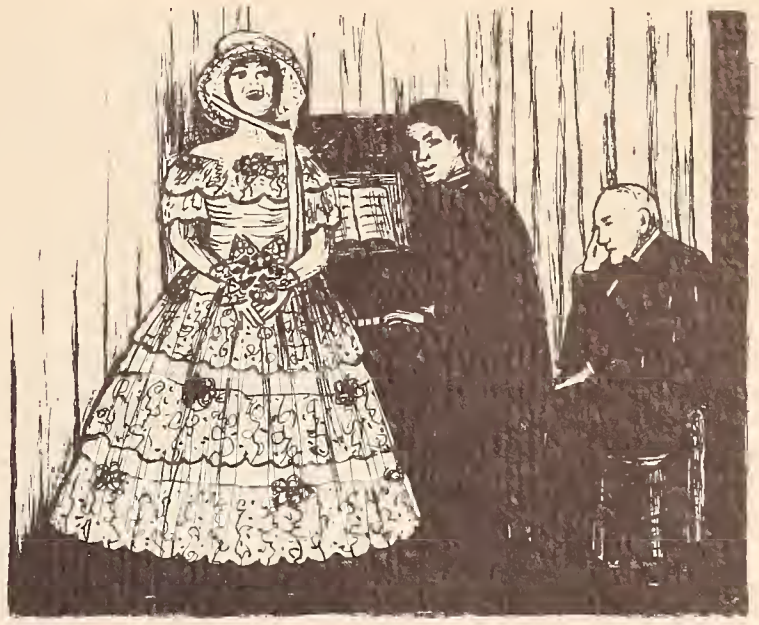
We cannot leave this brief mention of instruments without once more acknowledging our debt of gratitude to Thomas Alva Edison, through whose genius and stupendous labors it has come that the greatest of the world's music is increasingly

known and loved in America's homes.

A swift panorama of to-day as The Outline is about to drop

FROM COVER OF
THOMAS HASTING'S BOOK
1835

ERNEST SCHELLING'S CLASS

STUDYING THE MELODEON



HELEN DAVIS SINGING FOR MR. EDISON

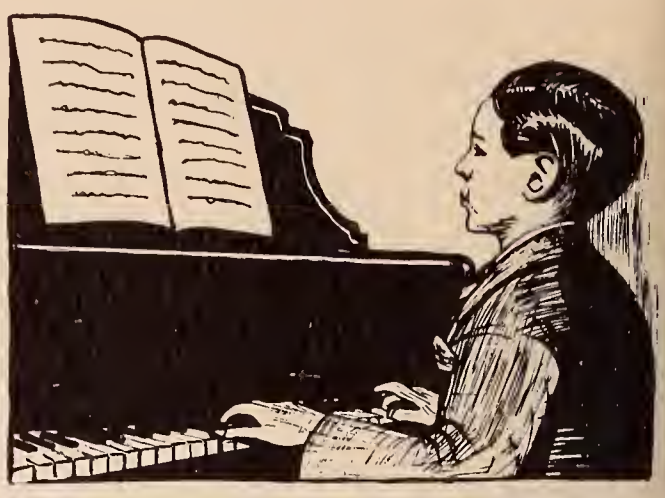
anchor.

A few contrasting pictures tell without words the gulf between the presentation of music to children now and a hundred years ago and less. Look at good Thomas Hasting's book by means of which he hoped to win the youngsters of his day to a love of music, the pious lyrics set to music less inspiring than five-finger exercises. No less an enthusiast was he, perhaps, than is our great Ernest Schelling, whose genius and love for children make his music study classes and special concerts absorbing adventure for them.

Study the drawings of the tiny vocal student of colonial days, and the little lad of less than a century ago practising on the melodeon which was then the only instrument common in the home,

A SINGING LESSON
COLONIAL TIMES

and compare them with the picture of a boy of to-day seated at such a piano as comes from any one of our justly famed makers.

Modernity in instruments and method is emphasized in the picture of the juvenile class studying under the direction of George Crook. The organs are electric and so

PRACTISING ON PIANO OF TO-DAY

YOUNG ORGANISTS;—CLASS OF FOUR

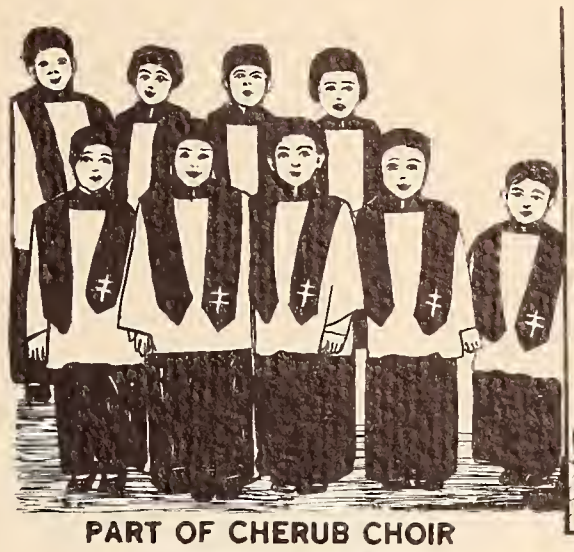
constructed that no sound comes forth on the air; confined in a "power cabinet," tones are audible only through the earphones of pupil and teacher.

Billy Barty and Babe Caldwell — poles apart in circumstance and environment, yet bound in one great universal brotherhood. — Billy, the conductor of an orchestra of thirty-five highly privileged children ranging in age from three to six years, who played for Mary Pickford at her home in Beverly Hills; Babe Caldwell, soloist at the sixth annual American Folk Song Festival held at Traipsin' Woman Cabin near Ashland, Kentucky.

The Cherub Choir of the Lutheran Church of the Good Shepherd, Bay Ridge, Brooklyn, N. Y. was organized in May, 1936, the choristers being from three to five years old.

One half-way in the journey of life could gladly drop the accumulated knowledge of his years and

BILLY BARTY, YOUNG CONDUCTOR



PART OF CHERUB CHOIR
LUTHERAN CHURCH

BABE CALDWELL

build that and more in some of the gladsome ways now offered to childhood. The one chief revolutionary idea has been that partially grasped by Mason from Pestalozzi — the giving of the thing itself — the thing signified — before the sign or the means. A Mont Blanc or Everest looms and lures before the climber dons his spiked shoes or seizes his alpenstock: who would begin a mountain climb only for being told that it was glorious at the height, never having grasped the distant vision by eye or imagination? Not so blindly to-day does the child begin the climb; some of the glory has awakened his wonder and the climb begins in joyous adventure; his feet planted on bedrock of technic and notation, his vision gives him wings. However limited, every teacher to-day must aim in minature at being a Walter Damrosch or Ernest Schelling, guiding ears before fingers.

Water Damrosch and the Radio — it was a happy day for the children of America when the two were wedded. Thousands from his voice have heard the Ephatha which has opened to them an understanding and growing love of music which will spread through generations to come.

For Adults — what opportunities offer to-day? The answer is — Legion. The dire depression, happily beginning his retreat, has earned our gratitude for the multiplication of concerts — music in hall and museum, park and home. Sixty five per cent of all radio broadcasts are music, according to Frank J. Black, radio official, and of that, one fifth is classical music. On Thanksgiving evening, 1936, a discussion was held under the auspices of the League for Political Education and the National Broadcasting Studios, at which the officials of the latter discussed with critics, composers and conductors the question as to what the public wants in music. The difficulty of the problem was suggested by Olga Samaroff-Stokowski. "The question," she said "depends on what music meant in the life of the individual." "You have to be an active listener * * * detect the best in all types."

JOHN PHILIP SOUSA
LT. COMM, U. S. N. R. F.

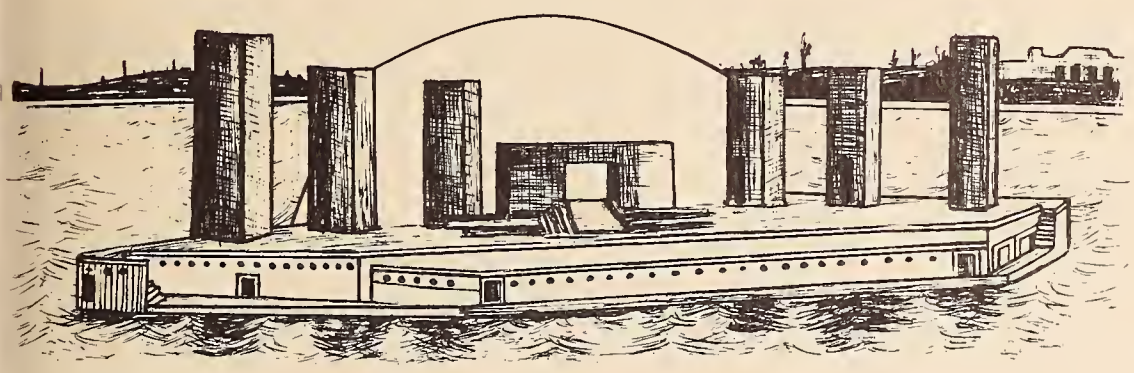
EDWIN FRANKO GOLDMAN

Of music free to all there is a variety appealing to all tastes. Not least in beauty and value is that of the bands under such leadership as that of Franko Goldman. Said John Philip Sousa, bandmaster and composer of world renown (I quote from The Etude) "I firmly believe that we have more latent musical talent in America than there is in any other country". "But to dig it out there must be good music throughout the land, a lot of it". "Every one must hear it, and such a process takes time." Most schools to-day have bands and orchestras for boys and girls. In 1928, Joseph E. Maddy, founder of the National High School Orchestra, formed by competitive playing of High School Orchestras throughout the country, started for this work the summer camp at Interlochen, Michigan. Quickened into life by this recognition of the worth of such work, by 1931 45,000 school orchestras sprang up in the land.

COMMUNITY SINGING
CENTRAL PARK, NEW YORK

"5,000 Gather in Park for Community Singing"— such was the heading in The New York Times, September 14, 1936, accompanying the picture of a group conducted by Harry Barnhart singing "When You and I Were Young, Maggie," the patriarch in front and the curly-pated youngster evidently joining in with equal gusto. The "sing" was ended with "America, the Beautiful," given by 150 children. It was purposed by the Bureau of Recreation of the Park Department to have two-hour community singing every Sunday afternoon till late in the fall.

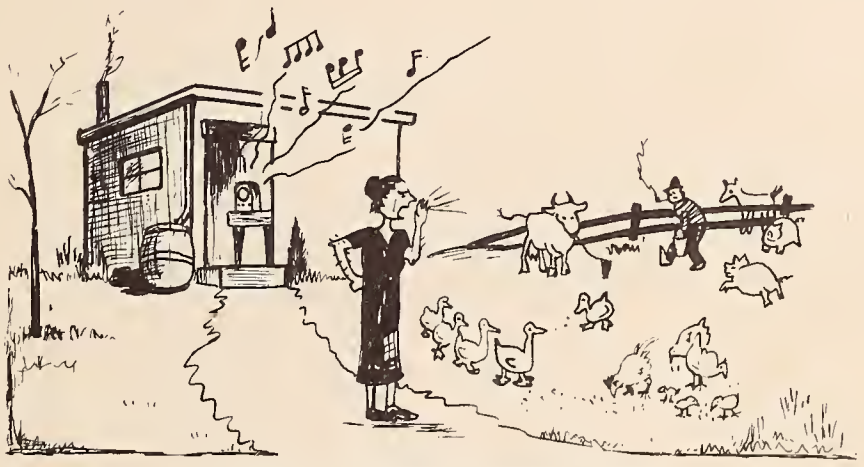
Opera at low prices the Metropolitan offers each spring, in the Hippodrome, to accommodate large audiences. A novel undertaking, and highly appreciated was the open-air opera presented at Jones Beach during the summer of 1936, the audience sitting in autos or on board-walk to enjoy the performance in Zach's Bay.



FLOATING OPERA STAGE, JONES BEACH. L. I., N. Y.

"America," Daniel Gregory Mason declares (June In, America) "is drawing toward the end of her, long, necessary period of childhood. And he urges that we "be no longer content * * * to take our art vicariously." He would have each of us, "as a music lover aware of his participation in forming public taste, make sure that his attitude is encouraging to the further growth of our music."

"What!" we say, I responsible? I who love, indeed, to listen to music, but who utterly lack musical training?" Yes. "It is accepted for what a man has, not for what he hath not." Billy Barty, Babe Caldwell, you and I. Speak your honest admiration or disapproval; your neighbor will speak his: and all will become truer listeners.



"HUSTLE YOUR CHORES, HANK.
GOTTERDAMMERUNG IS STARTING"

SUGGESTED READING

CHAPTER II

American Primitive Music	**Francis R. Burton**
American Indians and Their Music	**Frances Densmore**
The Indian's Book	**Natalie Curtis-Burlin**

CHAPTER III

Musical Instruments (Development from earliest times)	**Edgar Stillman Kelley**
Music of the Bible	**Sir John Stainer**

CHAPTER IV

On the Trail of Negro Folk Song	**Dorothy Scarborough**
English and Scottish Ballads (F. J. Child, Coll.)	George Lyman Kitteredge (Editor)
The Negro and His Songs	**Howard W. Odum and Guy B. Johnson**
Afro-American Folk Songs	**H. E. Krehbiel**
Devil's Ditties	**Jean Thomas**
Songs Sung in the Southern Appalachians	**Mellinger E. Henry**
Lonesome Tunes	**Lorraine Wyman and Howard Brockway**
Cowboy Songs	**J. A. Lomax**
Jubilee Singers	**J. B. T. March**
Negro Spirituals	**H. T. Burleigh**

CHAPTER V

Our American Music	**John Tasker Howard**
History of Music in New England	**George Hood**
The Puritans and Music	**Percy A. Scholes**
Music in American Life	**Augustus D. Zanzig**
Pioneer American Composers	**Harold Vincent Milligan**
Songs and Song Writers	**H. T. Finck**
My Adventures in the Golden Age of Music	**H. T. Finck**
Memories of a Musical Life	**William Mason**
Famous American Songs	**Gustave Kobbe**

GENERAL

How Music Grew	**Marion Bauer and Ethel Pyser**
A Guide to Music	**Daniel Gregory Mason**
The Art of Enjoying Music	**Sigmund Spaeth**
From Song to Symphony	**Daniel Gregory Mason**
Music and Life	**Thomas Whitney Surette**
The Evolution of the Art of Music	**C. Hubert Parry**

FROM THE NEW WORLD SYMPHONY
By ANTONIN LVOŘÁK

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